

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO



THE **TENTH**  
DOCTOR



## THE COMPLETE HISTORY



STORIES 195-197

SILENCE IN THE LIBRARY/FOREST OF THE DEAD,  
MIDNIGHT  
AND TURN LEFT









**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**



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SILENCE IN THE LIBRARY /  
FOREST OF THE DEAD

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MIDNIGHT

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TURN LEFT

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**WHO**  
**THE COMPLETE HISTORY**

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'RIVER SONG HAS TO BE  
ONE OF THE CLEVEREST INVENTIONS  
OF MODERN DOCTOR WHO.'



# Welcome

**W**atching *Silence in the Library/Forest of the Dead* as part of the preparation for this volume of *Doctor Who – The Complete History* has been a particularly interesting experience. The story is, of course, notable for introducing the character of River Song to both the Doctor and us, the audience. However, although this is the first time that we and the Doctor have encountered River, she has already had many adventures with the Doctor that still lie in his future.

When we first watched *Silence in the Library/Forest of the Dead*, we did so from the Doctor's perspective. We were suspicious of this woman who claimed to know the Doctor so well and who even hinted at an unusual (for the Doctor) degree of intimacy between the two of them. She possessed a TARDIS-style diary, from which she rattled off tantalising mentions of future escapades. She had her own sonic screwdriver which she claimed the Doctor had given her. And she even

knew the Doctor's real name. It was all quite baffling and intriguing, and just like the Doctor, we were left wondering just who River Song really was.

Watching the story now though, is quite a different experience. Now it's as though we have switched sides and are

seeing the story from River's point of view rather than the Doctor's. For now, having seen a great deal (but not all) of River's life with the Doctor, we have the answers to the questions. We know what is to come for the Doctor, and what "spoilers" River is having to keep to herself. Now knowing her well, I think we feel more acutely River's pain and sadness when she realises that she has met the Doctor for the final time when he does not know her, and the implications of what that means for her.

River Song has to be one of the cleverest inventions of modern *Doctor Who*. It's such a simple idea – having a character whose timeline is out of sync with the Doctor's – it's surprising that it hasn't been done before. But it's a tricky thing to pull off without it all collapsing into a contradictory and sorry mess, so it's to the credit of Steven Moffat – author of all of River's TV adventures – that River's story works so well. It starts, and ends, here.

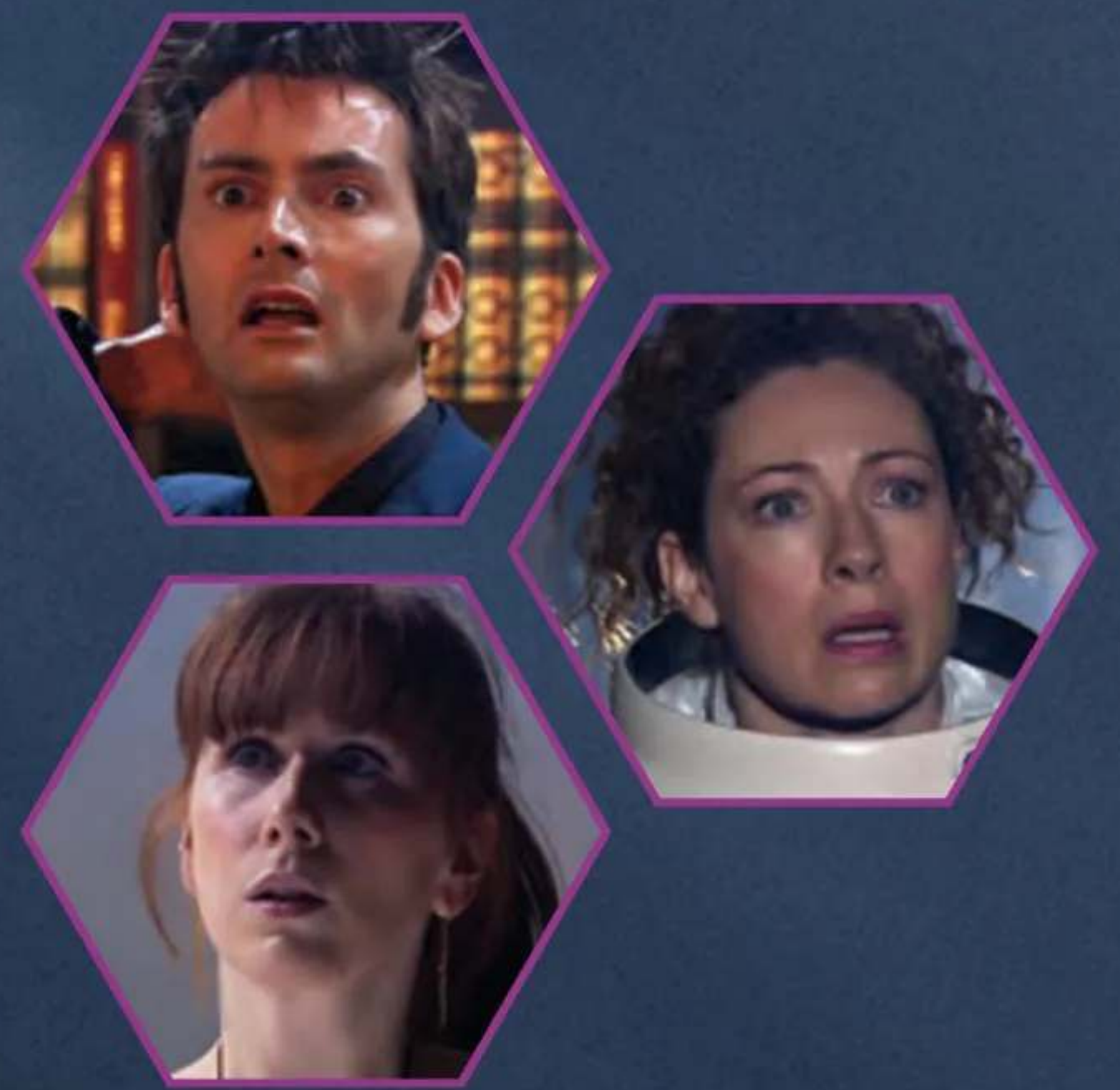
*John Ainsworth – Editor*



**Below:**  
"Hello, sweetie!"  
River gets up close and personal with the Eleventh Doctor.







# SILENCE IN THE LIBRARY/ FOREST OF THE DEAD

► STORY 195

At a deserted planet-sized library in the fifty-first century, the Doctor and Donna meet an archaeological expedition, led by Professor River Song. But where are all the people? The answer lies in the shadows.







## SILENCE IN THE LIBRARY

'SILENCE IN THE LIBRARY'S  
BIGGEST LEGACY IS THE  
CHARACTER OF RIVER SONG.'



# Introduction

**S***ilence in the Library* has a number of interesting strands: the library itself, and the virtual world preserved in its computer core; the deadly alien menace that lurks within the pages of the books and in every darkened corner; and, of course, the introduction of the enigmatic Professor River Song.

The library, which encompasses an entire planet, is an extraordinary concept. Perhaps the Doctor was exaggerating, but he claimed it contains a copy of every book ever written. By the fifty-first century that'd be a lot of books. Writer Steven Moffat fastened onto the clever idea of using the echoing stacks of a library as a spooky setting. They hadn't featured much in the series before, despite the Doctor having always been a big advocate of books – in *Tooth and Claw* [2006 – see Volume 51] he describes them as “the best weapons in the world”. We would eventually see the Doctor's own library in *Journey to the Centre of the TARDIS* [2013 – see Volume 73].

This library planet, however, doesn't just house physical books – it also has a huge digital archive. The capacity of the library's computer is such that when an emergency evacuation was needed it was able to ‘save’ everyone in the library in its memory. It's shown that these people are still conscious inside the computer, and perhaps able to interact with the literary works also held there. It seems like a similar system to the Matrix – a Time Lord ‘memory bank’ that the Doctor enters in *The Deadly Assassin* [1976 – see Volume 26] and *The Trial of a Time Lord* [1986 – see Volume 42].



The monster in this story isn't completely without precedent either. Could the Vashta Nerada be the same as the elemental shade that had escaped from the Howling Halls, as mentioned in *Love & Monsters* [2006 – see Volume 53]? The Doctor described the creature that killed Elton's mum in that story as “a living shadow hiding in the darkness”.

Of course, *Silence in the Library*'s biggest legacy is the character of River Song. Not only did it introduce a character that was re-used in subsequent stories, it mentioned in passing certain events that would be seen in some of those stories. The crash of the *Byzantium* occurred in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] and the Doctor and River's visit to the Singing Towers of Darillium finally happened in *The Husbands of River Song* [2015]. ■

**Above:** River Song knows what's in store for the Eleventh Doctor.



## STORY

### Silence in the Library

A little girl is visited at home by Dr Moon. She says that when she closes her eyes, she sees a library which she can move around just by wishing. [1] But now something has got inside the Library in her mind – the Doctor and Donna!

The TARDIS lands on a planet known as The Library. It is the biggest library in the universe, yet it is eerily silent and empty. [2] The Doctor scans for lifeforms and finds there are no humanoids – but detects more than a million, million signs of another kind of life.

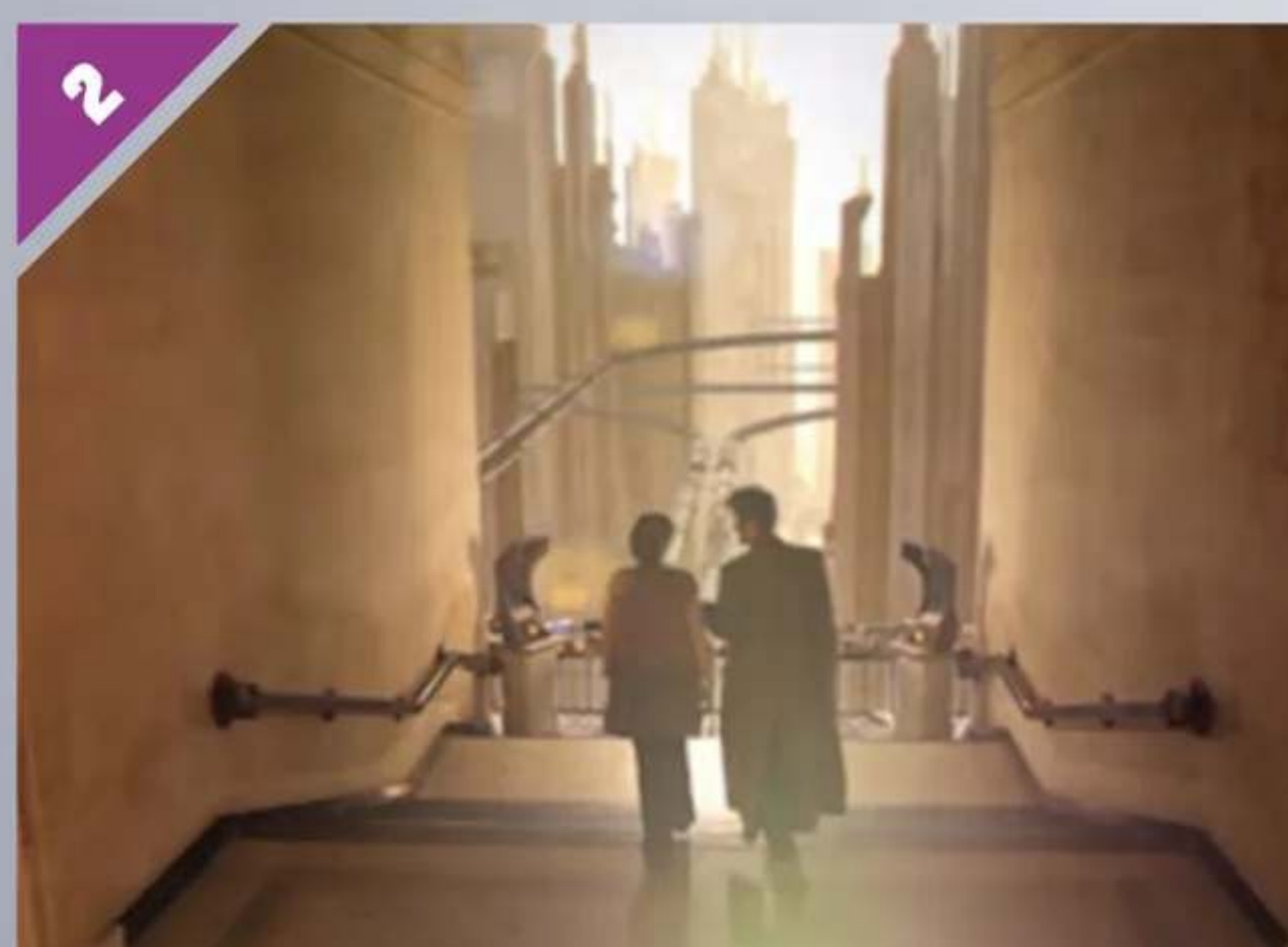
A sculpture with an apparently human face welcomes them. It explains it is a Courtesy Node and gives them a brief message from the Head Librarian: “Run. For God’s sake, run.” [3]

The Doctor admits to Donna that they are there because he received a

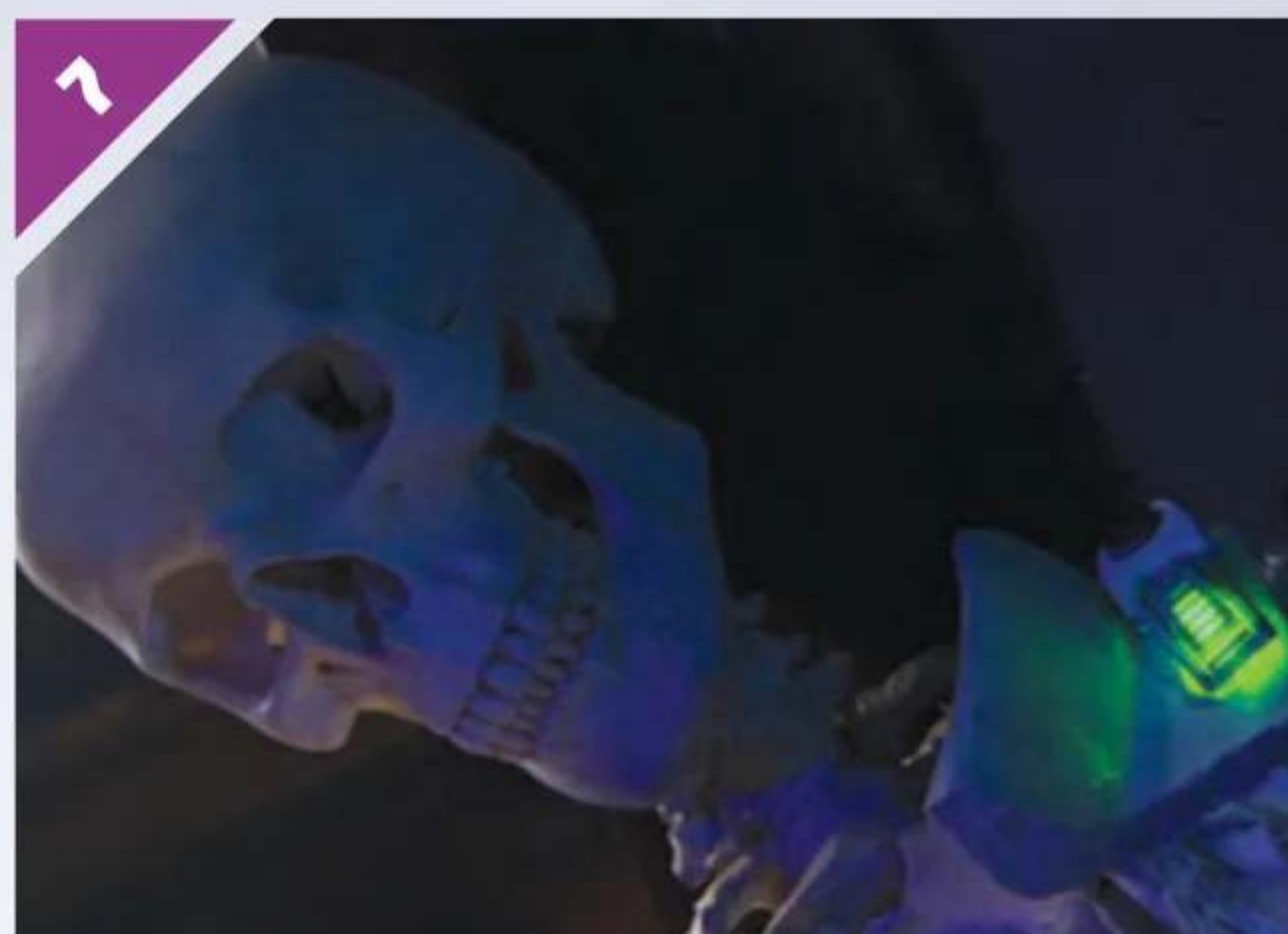
message on his psychic paper. Then the lights go out and they are forced to run into a blue-lit rotunda, where they find a floating security camera. When the Doctor tries to reactivate it, the little girl in her living room puts her hands to her ears in pain. She cries out, “Stop it!” and her words appear as text on a panel on the camera. The girl tells Moon that others are coming.

Suddenly a door in the blue rotunda is blown open and six figures in spacesuits enter. They are an expedition led by Professor River Song and funded by a man called Lux; his family built the Library. The others are Lux’s secretary Miss Evangelista, Anita, Proper Dave and Other Dave. [4]

River tells the Doctor that whatever came to the Library a hundred years ago is long dead. The Doctor tells her she’s wrong, “Almost every species in the universe has an irrational fear of the dark. But they’re wrong, because it’s not irrational. It’s Vashta Nerada.” He tells







the group to form a circle and not to let their shadows cross.

River thanks the Doctor for answering her call. She pulls out a blue diary to try to work out where this meeting fits; she's met the Doctor many times before but he doesn't know her: "We go way back, that man and me. Just not this far back." [5]

Proper Dave tries to access the Library's database and a telephone rings in the little girl's home. The Doctor reroutes the interface and speaks to the little girl through her television, [6] then she presses her remote control and books fly off the walls in the rotunda.

A door slides open and Evangelista wanders through it, entering a reading room. She screams but when the others find her she has been reduced to a skeleton. [7] However, she is still talking, as a "data ghost" maintained by her communicator. Her voice starts "looping" and River switches off the communicator.

Back in the blue rotunda, the Doctor demonstrates that the shadows are

swarms of Vashta Nerada by using a chicken drumstick. [8] River tells Donna that her message went wrong, calling the Doctor in the days before he knew her. She is from his personal future. Meanwhile, Moon tells the girl that the real world is a lie and her nightmares are real. The shadows are moving and only she can save the people in the Library. [9]

The Doctor spots that Proper Dave has two shadows, one of which is Vashta Nerada. The Doctor tells Proper Dave and the others to put their helmets back on and increases the mesh density. The Doctor teleports Donna back to the TARDIS – but something goes wrong and she doesn't make it. [10]

Proper Dave starts repeating, "Hey, who turned out the lights?" He has been reduced to a skeleton and his data ghost is looping. [11]

The rest of them run through the corridors, where the Doctor sees a Node with Donna's face. It tells him that "Donna Noble has been saved". [12]



## Forest of the Dead

**T**he little girl watches the Doctor, River, Lux, Other Dave and Anita running through the Library on her television. Then she changes channel and watches Donna arriving in a hospital and being visited by Dr Moon. [1] Donna meets a handsome man called Lee; they get married, and have two children.

The Doctor and the others come to a red rotunda. River has her own sonic screwdriver – or rather, the Doctor’s screwdriver from the future. She makes the Doctor trust her by whispering something in his ear. [2]

The Doctor detects interference from the moon. Lux explains that the moon is a “Dr Moon”, a virus checker to support the computer at the planet’s core.

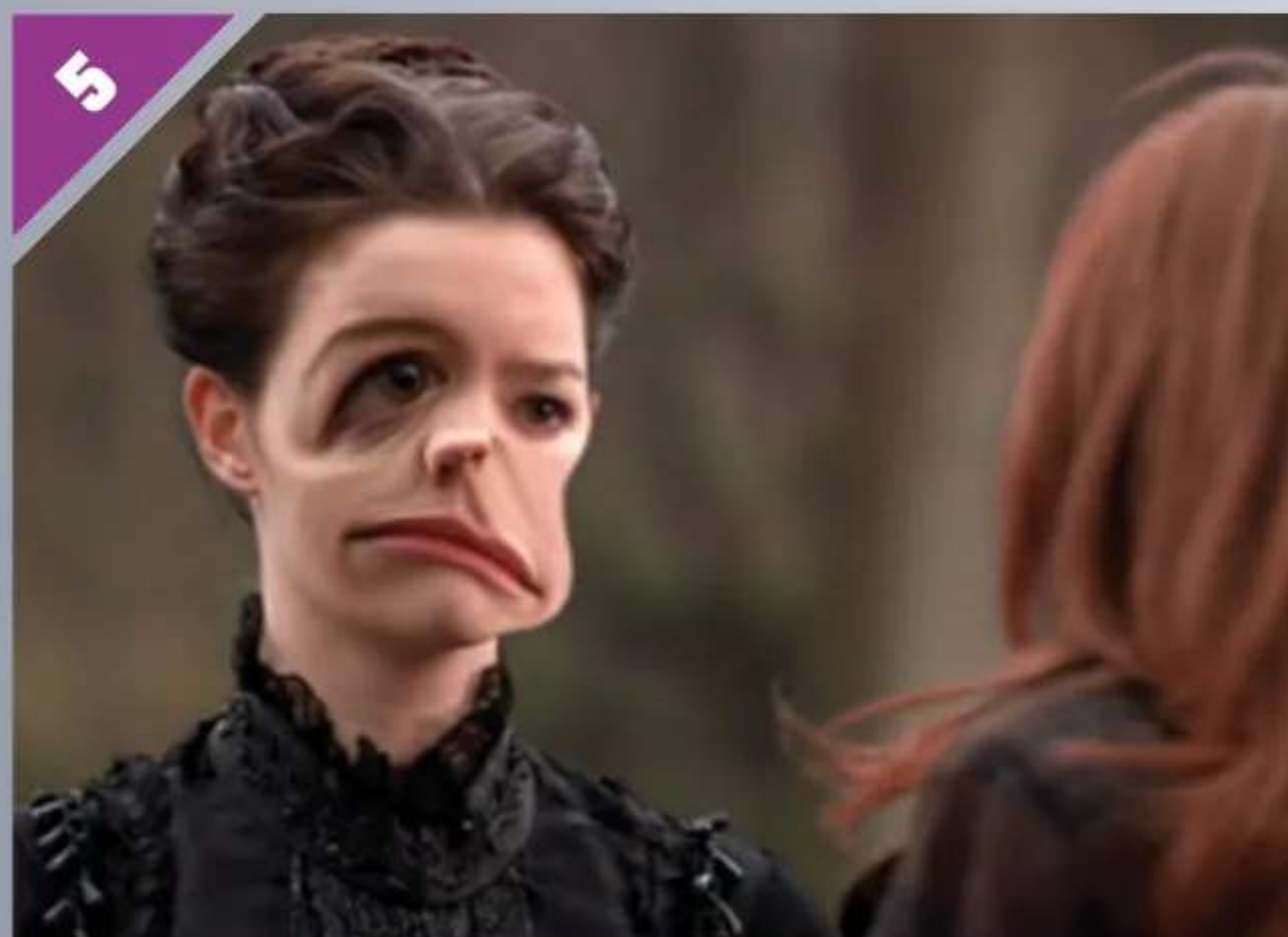
Anita now has two shadows. River lowers Anita’s helmet over her head and the Doctor tints the visor black to keep her alive longer. Then they are joined by

Proper Dave’s spacesuited skeleton: “Hey, who turned out the lights?”

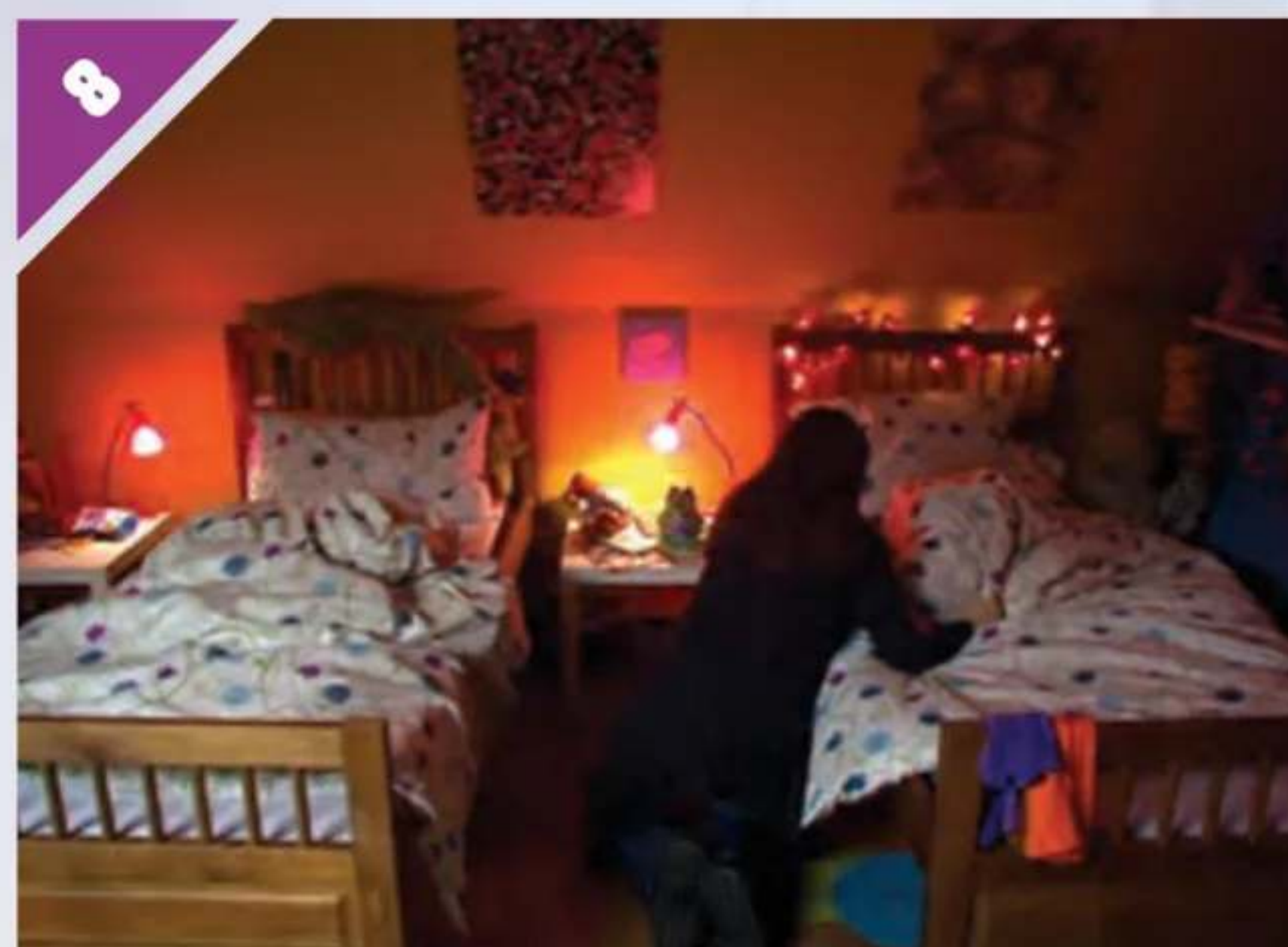
Donna receives a message from a mysterious woman in black: “The world is wrong. Meet me at your usual play park, two o’clock tomorrow.” Donna meets the woman, who reveals that she is what’s left of Miss Evangelista. [3]

Through Proper Dave, the Vashta Nerada tell the Doctor they hatched in the Library: “These are our forests.” Their spores came in the books. Other Dave is killed by the swarm, and the Doctor escapes by using River’s squareness gun to make a hole in the floor. [4]

Evangelista points out to Donna that all the children in the playground are the same boy and girl, over and over again. Donna’s children aren’t real. A distressed Donna pulls back Evangelista’s veil, revealing a horribly distorted face. [5] She explains that transcription errors destroyed her face but made her more intelligent. They have both been saved inside the library computer. [6]







The Doctor discovers that the computer's hard drive contains everyone who was in the library when the Vashta Nerada attacked.

When Evangelista mentions "Cal" the little girl gets angry and points her remote control at her father – and erases him! [6]

An alarm sounds in the library. The auto-destruct has been enabled. Lux tells the Doctor they have to save "Cal" and they use a gravity platform to reach the core of the planet. [7]

Donna puts her 'children' to bed. Her children realise they are not real – whenever Donna closes her eyes, they stop. Then they vanish altogether. [8]

At the core, Lux explains that the computer's main command node is Cal, Charlotte Abigail Lux, his grandfather's daughter. She was dying so her mind was put in the computer to spend eternity with her beloved books.

The Doctor has a plan – if they beam everybody out of the data core, the computer will reset. The Doctor links

himself to the computer to provide "memory space". Speaking through Anita (who is now also dead) the Vashta Nerada agree to give the Doctor one day to vacate the planet. [9]

River knocks the Doctor out and takes his place, linking herself to the computer. The countdown reaches zero and, as River dies, [10] everyone in the computer is teleported back into the library. The Doctor finds Donna at the shop; she's convinced that she made up Lee. In fact he is real, but is teleported away before he can call out to her. [11]

The Doctor suddenly remembers River's sonic screwdriver. Why did he give it to her? Because his future self included a neural relay to save River's consciousness! The Doctor dives down the gravity well and plugs his screwdriver into the computer...

And River Song is welcomed to the data core by Cal and Dr Moon, where she is reunited with Anita, Evangelista and the two Daves. [12]



“A PROPER, CREEPY PLACE  
FOR THE DOCTOR TO BE...”



# Pre-production

**"S**poilers!" declared writer Steven Moffat on *Doctor Who Confidential*. "That's the tempting thing isn't it? There it is, there's your future. Of course you'd want to have a little look."

Steven Moffat had been one of the acclaimed contributors to *Doctor Who* since its return in 2005, and Russell T Davies was keen that he should submit a story in 2007. "We've asked Steven for two episodes – or more – every bloody year!" he explained in *Doctor Who Magazine*.

"The Library planet idea's been around for years actually," recalled Davies on *Doctor Who Confidential*. "After Steven Moffat wrote *The Empty Child/The Doctor Dances* [2005 – see Volume 50], I said to him, 'What else do you want to write?'" Once Moffat had delivered his first scripts in late 2004, he suggested some further ideas. "I proposed a couple of ideas, the first of which was the Library," he told *Doctor Who Confidential*. The story set in a "big space Library" would, like his first *Doctor Who* submission, be a two-parter and therefore require more time to write. "A proper, creepy place for the Doctor to be," was how Moffat described the setting on *Doctor Who Confidential*, noting that the Doctor was a well-read swot unlike other popular heroes: "He's the kid who studies. He's obviously read every book in the universe." Davies' script, *Tooth and Claw* [2006 – see Volume 51], emphasised the Doctor's high valuation of libraries and the knowledge stored therein.

The original concept for Moffat's Library story



concerned strange windows connecting all the libraries from the past. However, when the next series was planned in early 2005, Moffat was allocated a single historical instalment. The window concept was adapted for this, allowing the writer to play tricks with time in his new script, *The Girl in the Fireplace* [2006 – see Volume 52].

"At some point we've been going to do that story every year," recalled Moffat of the Library tale on *Doctor Who Confidential*. Moffat was next scheduled to write a two-part story for the 2007 series, and again the Library idea was considered for early in the run. Unfortunately, Moffat was busy on other projects, including his television series *Jekyll*, and, knowing he would be unable to meet the deadlines, instead asked for a later slot. Taking on the offer of the Doctor-lite episode, Moffat didn't have time to write the Library story and developed *Blink* [2007 – see Volume 56] – an adaptation of a short story he had written for the *Doctor Who Annual 2006* – in

**Above:** Proper Dave and River Song are frightened of the dark.





**Above:** The Doctor takes Donna on a visit to the largest library in the universe.

its place. However, he did use his original menace from the Library story, the Weeping Angels. “I thought they didn’t really fit into the Library world and so I put them in *Blink*,” Moffat told *Doctor Who Magazine*.

As the 2008 series was outlined, Moffat was very busy on other projects – including a Tintin movie script for Steven Spielberg and George Lucas – but did not want to miss out on another two-part *Doctor Who*. “I just really wanted to [do it], so I did,” he told *Doctor Who Magazine*. He was also determined to develop the Library idea from over two years earlier.

“He’d said ‘Library’, he’d said there might be some big cybernetic monster,” recalled Davies of Moffat’s basic outline in *Doctor Who Magazine*. “I just thought the Library was a great setting for *Doctor Who*,” Moffat told *Radio Times*. “The whole idea of this Library that’s been abandoned

and silent for 100 years, cracking it open to see what happened, what killed all those people inside.”

When the 2008 series was planned out in February 2007, the ninth and tenth episodes were firmly scheduled for the storyline referred to as *Space Library*, about an ancient alien Library which had been sealed off for centuries, featured moving shadows and had events connected to a ‘modern-day boy in his bedroom’. At this point, the story also featured a huge cybernetic librarian (which was actually costed for but never appeared in the scripts). With the booking of Catherine Tate to reprise her role as Donna in place of the planned new companion Penny, Davies also asked Moffat to write some strong material for the actress.

In July 2007, Moffat was offered the chance to succeed Russell T Davies as



executive producer and showrunner, taking over on the next full series to start recording during 2009 for broadcast in 2010. “I got an email from Russell as I boarded a plane to Athens,” Moffat told *Radio Times*, “and there it was on my BlackBerry: an email. A whopping big, ‘What do you think?’ It was a bit gobsmacking, to be honest.”

## Stake in the future

**W**ith the Weeping Angels having already appeared in *Blink*, a new menace was needed to stalk the Library. As with ‘the monster under the bed’, or ‘the motionless statue’, Moffat tapped into a basic childhood phobia – fear of the dark. He told *Doctor Who Magazine*, “You know when you’re alone at night and you see something move, and for a moment you’re scared, and then you realised it was just a shadow? Just a shadow? Just?”

The tiny particles hidden in the shadows became the Vashta Nerada, which Moffat told *Radio Times* was “just another cheap but effective monster, which you’re always looking for”. Unnerving shadows

became a threat which could not be reasoned with, an unstoppable and ravenous force which would give the younger viewers a chill at home. “Kids’ll never turn their lights off again, but that’s *Doctor Who*,” said Moffat in *Doctor Who Magazine*. “It could be cracks in walls, or lumps under carpets. The whole thing is... there’s something else in your house!”

*The Girl in the Fireplace* and *Blink* had both featured characters’ time lines crossing, and Moffat continued this with a key character in his new story. By introducing a character from the Doctor’s future, Moffat could play other tricks with time. “Nostalgia about the future is something only *Doctor Who* can do,” he explained on *Doctor Who Confidential*.

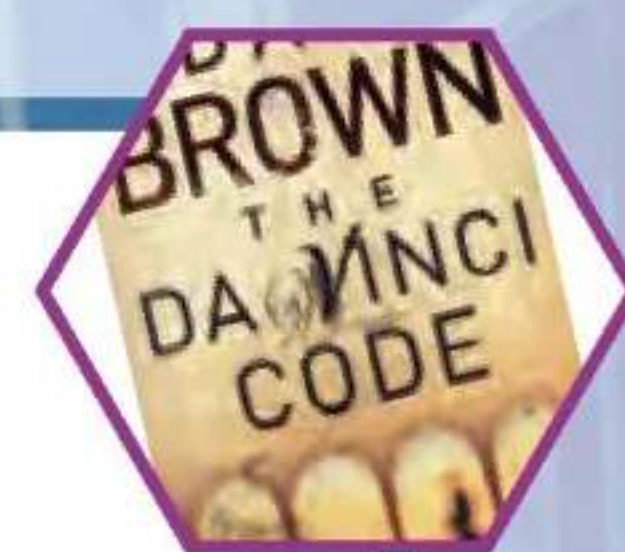
“With a stake in the future of *Doctor Who*, I thought it would be really good to have a character who’s coming along and saying, ‘Ahhh, the Doctor I knew, he was really great.’ So what you’re saying is instead of, ‘The show used to be fantastic,’ you’re saying, ‘Oh, you wait until you see the next guy!’”

This key character was Professor River Song. “Somebody who clearly plays a major role in the Doctor’s future which we can only speculate,” observed Moffat on *Doctor Who Confidential*. “Well... you lot can only speculate. But I know everything, obviously.”

The opening of the first script focused heavily on just the two travellers exploring the Library. “It allows the setting to be

## Connections: Author, author!

► On arriving at the Library, the Doctor refers to English author and former politician Jeffrey Archer, Bridget Jones (a character created in 1995 by Helen Fielding for a newspaper column which formed the 1996 novel *Bridget Jones’s Diary* and spawned the sequel *Bridget Jones: The Edge of Reason* in 1999) and also Monty Python’s *Big Red Book*, a comedy book spun off from BBC1’s sketch show *Monty Python’s Flying Circus* published in 1971. Donna then makes a reference to *The Da Vinci Code*, a bestselling 2003 mystery novel from Dan Brown.



**Left:** River Song shares her packed lunch with the Doctor.





the star for a while,” explained Moffat on the episode commentary, comparing the scenes to Part One of *The Ark in Space* [1975 – see Volume 22] which saw the Doctor and his companions exploring a deserted space station. These sequences introduced the Nodes, which Moffat felt offered an unnerving way for the Doctor and Donna to gain information about the Library. The Nodes also provided the story’s midway cliffhanger. “Having had the idea, you’ve got to chop off the front of the companion’s head and stick it on a statue,” smiled the writer on *Doctor Who Confidential*. “That’s the worst possible thing I can think of doing to Donna. Therefore, I must do it.”

### Woman from the future

**I**n the early stages, it was a little boy rather than a little girl controlling the Library, but it was felt that a girl was more vulnerable, and also a better contrast to see with her dad. Moffat placed the girl inside the very normal venue of a living room, observing on *Doctor Who Confidential*, “Putting monsters in the safety of the home is *Doctor Who*’s mission statement.”

The plotting of the story, particularly with regards Donna, meant that Moffat needed to know details of the series’ climax which Davies would be writing... “There were certain things Steven had to know in advance, about the Doctor and Donna at the end of the series,” explained Davies in *Doctor Who Magazine*, “but I’d end up describing the sort of thing that would happen, roughly, without saying how, where, when and why, ’cause he literally didn’t want to know!”

Moffat drafted 20 pages of the opening episode by early September. He found the experience of writing for Donna



a particular challenge, because unlike Rose or Martha she was an older figure whose reasons for travelling with the Doctor were very different. Donna was one element Moffat was keen to have Davies’ opinion on when he submitted the first pages of the story.

“I won’t even tell Russell,” commented Moffat about his forthcoming storyline to *Doctor Who Magazine* in September 2007. “You don’t know anything until the script arrives,” confirmed Davies when discussing Moffat’s submission on *Doctor Who Confidential*, “that’s what I love about him. He’d said, ‘There’s a library and there are scary shadows.’ Then you get the script and it’s actually all about this woman from his future!” Davies was also delighted with the Vashta Nerada, telling *Doctor Who Confidential* that they were a “perfect *Doctor Who* monster because they are the shadow. *Doctor Who* is about shadows, darkness and what’s out there in the dark.”

The first episode was written by Moffat in two to three weeks in autumn while





**Left:**  
Dr Moon  
takes a look  
at Donna's  
family album.

also on the third draft of *Tintin*. The writer worked again with writer/script editor Helen Raynor who had overseen his previous submissions in a happy working relationship. Davies was fascinated to receive Moffat's scripts, discovering elements that he was unaware of. "Not one word about the most important character of all!" he exclaimed to *Doctor Who Magazine* of River Song. "Her existence is just so cheeky and brilliant." The role of River caused debate among the production team, but as Davies noted on the episode podcast, "None of us likes to pin down exactly who she is."

The Girl's discovery of the concealed buttons in the television remote control were inspired by Moffat recalling how his son, Josh, had found "secret buttons" on the DVD remote at their home.

Moffat had delivered *Silence in the Library* by Saturday 27 October; prior to this Davies had known very little about the story apart from it being set in a library with shadow monsters and a spooky

child... but the introduction of River Song was a surprise to him. Moffat and Davies hated spoiling their stories for each other with too much discussion, but in this instance executive producer Julie Gardner had to step in and encourage the pair to vaguely outline their plans for the story which had significant events happening around Donna.

Moffat's two episodes were scheduled to be made as the eighth production block ('Block Eight') and directed by Euros Lyn. A mainstay of the series since 2004, Lyn had directed numerous episodes including Moffat's *The Girl in the Fireplace* and had last worked on *Doctor Who* when handling Catherine Tate's debut, *The Runaway Bride* [2006 – see Volume 54], in summer 2006; since then, he had directed modern fairy tale *Billy Goat* and Jessica Hynes' *Phoo Action*.

## Televisual grammar

**P**reparation for Block Eight began on Monday 19 November, by which time Euros Lyn only had the first script. "After reading the cliffhanger of *Silence in the Library* I was left waiting for a whole week before Steven finished *Forest of the Dead*," he recalled in *Doctor Who Magazine*. "I delivered it about a week after that deadline," confirmed the writer in the same magazine. "I remember Euros Lyn coming up to me and saying, 'Sooooo... broadly speaking, what happens in the rest of this show?' I had to give him a list of all the things and settings, which were all in my head... I only had 10 pages written but I knew what I was going to do."

In writing the second episode, Moffat wanted to start the narrative at a different point, concerned with picking up from a cliffhanger that had been seen a full week ago for the viewer. Because of this, the start of the second episode focused for



## Connections: Another world

► In *Forest of the Dead*, Donna originally compares her predicament to *Second Life*, an internet-based virtual reality launched in 2003 in which users can interact with the world and other users by means of an avatar.



several minutes on Donna finding herself in cyberspace, a scenario which allowed Moffat to play with the intriguing concept of what the character's life could be like without the Doctor.

"Steven was very keen for us to use normal televisual grammar to make those jumps," said Euros Lyn on *Doctor Who Confidential* when discussing the scene

transitions in the virtual reality sequences. This was a specific element which Moffat wanted to demonstrate that Donna's storyline was still slightly unreal, setting it apart from a normal drama programme by having the character aware of the discontinuities; he also considered using dissolves between each scene.

Donna's children were originally called Alan and Tracy, but were renamed Joshua (after Moffat's own son) and Ella (after one of Joshua's friends, a big

*Doctor Who* fan). The sequences in which the children began to suspect they were not real was a disturbing element, as the writer explained on *Doctor Who Confidential*, "That's quite a frightening thought... 'I think but I may not be.' *Doctor Who* versus [French philosopher René] Descartes there."

A further element of the story was the near-revelation of the Doctor's real name. Moffat had always seen the title of the series as emphasising the question of the hero's identity, and he was keen to expand the mythology by having Song whisper the Doctor's name to him so that nobody – even the viewers – could hear. "There's never been a single discussion in the office about what his name could possibly be," commented Davies on *Doctor Who Confidential*. "You'd never come up with anything good would you? That's why it works perfectly as a mystery and an enigma. If you answer it then it becomes so ordinary."

In early drafts, when Lee left the virtual world it turned out that Donna's ideal partner

**Below:**  
Donna's  
children  
aren't real.







was actually an overweight woman, but her male counterpart was how she had imagined herself in cyberspace; it was to be Lee's stammer which would reveal her true identity to the viewer. This was dropped, because, as Russell T Davies explained on the commentary, this brief moment was "too big a concept".

None of Moffat's characters completely perished; all would survive in some form. "I suppose the characters in the Library sort of die, but they have a nice afterlife," he commented in *Doctor Who Magazine*. "They're all larking about in a huge library, reading!" Moffat wanted a big, sad ending, after which the Doctor would burst in to save everyone. He felt that the future Doctor known by River would have set something up to resolve the situation. For River Song's fate in cyberspace, Moffat commented on *Doctor Who Confidential*, "If you don't believe in a soul – like me – then that is her. That's everything about her. There's nothing else to keep."

The Nodes were originally envisaged by Moffat to be like African carvings, but Neill Gorton of Millennium FX advised that the blending of these with real faces could be tricky, suggesting instead something more concrete and abstract. In very early drafts, the Nodes also moved along the floor. There were similar debates about

how to realise the image of a walking spacesuit containing only a skull, and having dismissed the idea of hiring a small actor to wear the costume with a skull prop above his head, it was decided that Millennium would craft a skull mask for a performer to wear.

## Christmas break

Moffat delivered the script for the second episode in the early hours of Saturday 1 December. The Block Eight tone meeting (in which Davies defined the key word for the serial as "books") was held on the afternoon of Tuesday 4 December, with a follow-up tone meeting held before the Christmas break on the morning of Tuesday 18 December. Following this holiday, two days of location recces took place on Tuesday 8 and Wednesday 9 January 2008. After the second scouting session, a production meeting assembled at Upper Boat Studios that afternoon, and the readthrough for the episodes took place at 7.30pm on Wednesday 9. David Tennant was delighted by the story, commenting of Moffat on *Doctor Who Confidential*, "He understands what *Doctor Who* is and needs to be. He's a huge devotee of it, but at the same time isn't afraid to move it on."

During pre-production, producer Phil Collinson became concerned about the fact that both the second episode of Moffat's story and the following episode – a story by Davies focusing on Donna (ultimately to be called *Turn Left* [2008 – see page 92]) – both saw Donna living out an alternate life

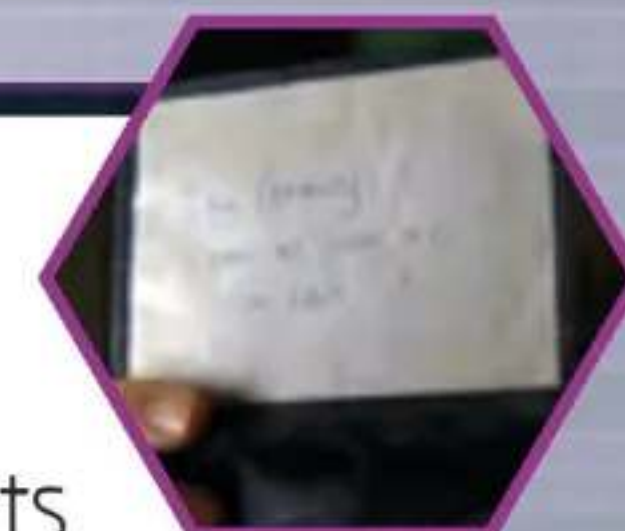
Pre-production

**Left:**

Strackman Lux has a touching moment with a Node.

## Connections: Paper shop

► Developing elements from previous episodes, Steven Moffat involves the Doctor in the adventure via a message appearing on his psychic paper as in *New Earth* [2006 – see Volume 51], and – as with *New Earth* and *Smith and Jones* [2007 – see Volume 54] – the Doctor is delighted at the prospect of a "little shop" in the Library.





**Right:**  
Tea time for  
Dr Moon.

in a parallel world. Keen not to have these broadcast in consecutive weeks, it was decided by Thursday 6 December that Davies' Doctor-alone episode *Midnight* [2008 – see page 54] would be moved from its current position as the eighth episode of the series to separate the two as the tenth episode; Moffat's two-parter would now air as the eighth and ninth episodes.

"We were very keen that you could instantly grasp who every one of the expedition was," noted Lyn on the episode's podcast commentary, and consequently the members of River Song's expedition were carefully selected. Although actress Kate Winslet had been considered for the part of River, the main casting coup in place by late December was Alex Kingston, who starred as Dr Elizabeth Corday in the US medical drama *ER* from 1997 to 2004; prior to this, the Royal Shakespeare Company actress had featured in *The Knock* and caught the attention of Phil Collinson in *Moll Flanders* in 1996. "I sat next to her English agent at a dinner and he was saying, 'What about Alex coming over [to Britain] to do anything?'" recalled Phil Collinson on *Doctor Who Confidential*. The producer assumed that Alex Kingston would have little interest in travelling from Los Angeles to Cardiff to record a *Doctor Who* story, but

**Below:**  
River Song  
realises she's  
forgotten her  
library card.



the agent assured him that Kingston loved the series and would be happy to make the journey. "I always wanted to be Sigourney Weaver on *Aliens*," Kingston told *Doctor Who Confidential*, "and this may be the closest I ever get to it."

## Sci-fi city

**P**laying Dr Moon was Colin Salmon whose television career included *Keen Eddie*, *Bad Girls* and *Party Animals*; he also appeared in *Overkill*, a 1994 episode of the comedy *Murder Most Horrid* written by Steven Moffat. Cast as Lux was Steve Pemberton who had worked alongside *Doctor Who* actor/writer Mark Gatiss in the comedy group The League of Gentlemen, and had appeared with David Tennant in *Randall & Hopkirk (Deceased)*, *(Drop Dead)* in 2000 and *Blackpool* in 2004. Originally, Steve Pemberton performed his role with a 'posh' voice at the readthrough because Lux represented fourth generation wealth, but ultimately used his own accent for production.

The shooting scripts were issued on Friday 11 January. Of the characters in



the script, the Girl was 'about 10 or 11: so pretty' while Dr Moon (originally envisaged as an old country doctor) was 'kindly, crinkly, half-moon spectacles. He wears a rumpled old suit.' Professor River Song was 'apparently in her forties; attractive, definitely sexy – but maybe just a little grizzled, a bit hardened. Like if Clint Eastwood was a woman this would be her'; this comparison related to the American movie star commonly associated with tough roles including Westerns. Strackman Lux was 'middle-aged [and a] bit fat'. Miss Evangelista was outlined as 'a very pretty girl... tall, glamorous and spectacular', and when she later appeared to Donna inside the dreamscape was 'all in black, veiled... the classic Mysterious Woman in a Victorian melodrama'. When Donna snatched away the veil, she gazed on a 'dreadful parody of Miss Evangelista's face – but not like a mutation or an injury: like a photograph that's been pulled and distorted on a computer. You'd find it comical – except it's alive and blinking at

you.' 'Compact [and] efficient' was the description of Proper Dave, while Lee McAvoy was 'big, bit clumsy looking, but attractive, chunky'.

The city was outlined as 'a sci-fi city, like on one of those old paperback covers', while the Library itself was 'a Terry Gilliam nightmare of a library – insane, eye-twisting, endless' with reference to the film director's stylised movies such as 1981's *Time Bandits* and 1985's *Brazil*. When the Doctor and Donna stepped out onto the gantry and saw the city, it was described as 'like in that shot in *Gridlock*' [2007 – see Volume 55].

At the Library's main entrance, the Node was described as 'a life-size human figure in the abstract – angular, elongated. The head section is revolving... and revolving into view, a panel with what seems to be a real human face mounted on it. The effect is weird – like the face is real, but

### Connections: Enemy emergency

► The Doctor refers to the weaknesses of the Daleks and the Sontarans, and recalls the TARDIS' Emergency Programme One, activated in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50].



### Below:

Charlotte Abigail Lux – also known as CAL.







**Above:**  
Other Dave  
and Lux check  
their shadows.

there's no head behind it; like the back of a spoon.' The script also emphasised, 'The Nodes, ALWAYS start with their faces AWAY from us.'

The Doctor and Donna first entered the Library's blue index indicated by 'a general Blue Theme', with illumination from 'a big oval skylight'; 'we're in an expressionist world of harsh light and stark shadows and terrible stillness,' commented the stage directions. The first of the expedition to appear was described as 'an astronaut. A slim-fitting suit but with the traditional massive helmet and silvered visor.' The visors were originally to be silver – apart from Anita's which the Doctor turned white in the second part of the story – rather than the black of the finished programmes. The house where Donna and Lee lived was 'the same kind of crushingly ordinary semi that we saw the Girl in, in ep 9'. In the yellow index was 'a huge circular hatch... a bit like the one in *The Satan Pit* [2006 – see Volume 53]'.

The bulk of the real-world narrative was set on Day 1, with the Doctor and the expedition survivors entering the red index on Evening 1, and Song examining the yellow index hatch on Night 1; the scenes with the Girl however remained on Day 1. Meanwhile, Donna arrived at the 'grand old house' on Day A, went into

Lee's room (noted as 'identical to Donna's') on Day B, married Lee on Day C, and was visited by Dr Moon seven years later on Day D. Night D saw the veiled woman's letter delivered, leading to her meeting Donna on Day E and then the destruction of the cyberspace environment on Night E. The released readers teleported away on Day 2... the same day on which the Girl and Dr Moon welcomed Song at the grand old house.

### Pink revisions

**A**lthough not formally announced until early March, the title of the first instalment – still scheduled as the ninth episode in the series – was *Silence in the Library*. Moffat suggested *The Doctor Runs* for the second part, which Davies disliked. *Forest of the Night* was then adopted shortly afterwards.

Since David Tennant was not required until the middle of the second week's recording, he was able to work on other projects. Monday 14 January saw him meeting illusionist Derren Brown again for Channel 4's *Derren Brown: Trick or Treat*. After a session in a sensory deprivation tank, Tennant predicted a story which would appear in his newspaper of choice three days later.

In Cardiff, pink revisions were made to *Silence in the Library's* script on Monday 14, notably changing Miss Evangelista's original comment about her father's joke ("My dad says that I'm so thick I should qualify for invalid parking") and the Doctor's comment after teleporting Donna away to the TARDIS ("Off-switch for Donna – brilliant!"). Pink revisions to the second part were made the next day, with Donna's dialogue with the Doctor about River Song in the closing scenes undergoing minor changes. ■





# Production

**T**he first venue for recording on *Silence in the Library/Forest of the Dead* was the Gothic-style eighteenth-century Hensol Castle in the Vale of Glamorgan which had recently been used in *The Unicorn and the Wasp* [2008 – see Volume 58] during September 2007 and had been visited by the *Doctor Who* team several times since work on *Aliens of London/World War Three* [2005 – see Volume 49] in August 2004. Tuesday 15 January 2008 saw this location dressed by the BBC as the CAL hospital for scenes with Catherine Tate, Colin Salmon and Jason Pitt, who played Lee, at the start of the second part, scheduled between 8am and 7pm. After recording Donna waking in her room, the team moved

outside while the art department redressed this setting as Lee's room; Dr Moon telling Donna that Lee liked her, and the riverside scene were then recorded, prior to work in Lee's room which wrapped recording over an hour early shortly before 6pm. The weather on the day was bad, and at the last moment the character of Dr Moon acquired a coat to protect him from the elements...

Recording on Wednesday 16 began at 8.30am in Victoria Park in Cardiff where there was a suitable playground for Donna to spend time with her children. Four other children of similar looks to Alex Midwood and Eloise Rakic-Platt – the youngsters playing Joshua and Ella – were booked for these scenes, with the crew observing strict limits on the young

**Above:** Alex Kingston and David Tennant on set for River and the Doctor's first (on-screen) encounter.



**Right:**

Donna talks to a strange woman in the park.

performers' working hours. Unfortunately, torrential rain hammered down on the crew. "You're shooting in Wales in January," a resigned Euros Lyn told the *Doctor Who Confidential* team. "What else do you expect?" The veiled woman confirming her identity to Donna was recorded, but the revelation about the children was forcibly abandoned, and the crew sought shelter for the family photo shots, the first being Donna, Lee and their children taken in the park. After lunch, Catherine Tate and Jason Pitt travelled with assistant director Heddi Joy Taylor to Crwys Medical Centre in the Heath area of Cardiff to pose with two newly born babies, after which they returned to Upper Boat, changed costumes, and took a trip to St Catherine's Church (replacing the intended venue of St Mary of Angels) on Kings Road in Canton for Donna and Lee's wedding day; the dress worn by Tate was the same one worn by Donna for her aborted wedding in *The Runaway Bride*.

### Doom-laden

**I**n the meantime, Euros Lyn's unit relocated to a house in Palace Road in Llandaff which contained the Girl's living room. Although the script had indicated that this should be a very ordinary house, production designer Edward Thomas decided to find a modern abode with a bit of character, and the crew settled on a venue previously used as Toshiko's flat in the *Doctor Who* spin-off series, *Torchwood*. Eve Newton performed her first scenes as the Girl for *Silence in the Library*, with the crew wrapping at 7.30pm. One piece of set dressing was a toy of Robbie the Robot from the 1956 science-fiction movie *Forbidden Planet*.

On the morning of Thursday 17 January, David Tennant purchased a copy of *The*



*Guardian* and was amazed to discover that – with help from Derren Brown – he had successfully predicted a story about an online Scrabble company being sued. Meanwhile back at Palace Road, recording began on more living room scenes with the Girl for *Silence in the Library* at 8am. The crew then moved across the road to another address where Donna glimpsed the Doctor in place of Dr Moon and received a mysterious note, all recorded before 7pm.

The team from *Doctor Who Confidential* joined Lyn's crew on Friday 18 January where work from 8.30am again focused on the two addresses on Palace Road, starting with the living room of Donna and Lee's house. For the scene where the characters suddenly arrived at home, Euros Lyn wanted Donna and her children to maintain their momentum from the walk in the park and began the scene with the performers walking around the sofa. Outside the window, vast lights with red gels gave the doom-laden glow of the sky, with the cast staring out to a point marked against an expanse of greenscreen material.



With these scenes complete, Catherine Tate travelled to join David Tennant and Freema Agyeman in recording Martha's departure for *The Doctor's Daughter* [2008 – see Volume 58]. Meanwhile, Lyn's team crossed the road to record more scenes with the Girl for *Silence in the Library*, and were joined briefly by David Tennant, who had completed his work on *The Doctor's Daughter* and was now available to perform his television dialogue as the Doctor live on set with Eve Newton. The Doctor appeared on the Girl's television during an episode of the new BBC cartoon series *Pedro and Frankensheep* entitled *Flower Power* which would not air until Thursday 28 February 2008. When the Girl changed channels, there were glimpses of jewellery making from *Castle in the Country* on Friday 13 July 2007, a family fishing on CBeebies *Autumnwatch* from Tuesday 10 October 2006, some boats on *Desi DNA* from Thursday 3 May 2007, a hedgehog from *Animal Hospital* screened Wednesday 3 December 2003, penguins from *African Penguin: Cool Bird in a Hot Spot* which was shown in *Wildlife on One* on Wednesday 26 July 2006, cookery from *Castle in the Country* on Tuesday 27 March 2007, and

horse racing purchased from the South West Film & Television Archive. Recording finished just before the 7.30pm schedule.

David Tennant was absent from the next few days of recording. On Saturday 19 the team worked at Palace Road from 8am to 7pm, with Donna being carried over the threshold, after which most of the day focused on the Girl and her dad. The final sequence required Catherine Tate and Jason Pitt for Lee being sucked away in a blaze of visuals provided by Any Effects.

### Ambulance arrival

**A**fter a day off, recording resumed at 8am on Monday 21 January back at Victoria Park, starting with the previously abandoned material. Again, the schedule was ruined by the weather as more rain lashed down on Lyn's crew. "The perils of filming in January. It happens to us every year," bemoaned Phil Collinson to *Doctor Who Confidential*. Most of the planned playground narrative and Donna assuring her daughter that she was real was again unavoidably deferred, with the team instead returning to the Girl's living room in Palace Road for the scenes from part two, including the apparent demise of the Dad. Meanwhile, guest star Alex Kingston arrived for make-up and costume tests from 5.30pm, with the Girl's scenes wrapping at 7pm.

CAL hospital's grounds were located at Dyffryn Gardens in the Vale of Glamorgan, a venue previously seen as Versailles in *The Girl in the Fireplace* as well as in the *Torchwood* episodes *Small Worlds* seen in August 2006 and *Something Borrowed* seen in October/November 2007. *Doctor Who Confidential* was present for work from 8am to 7pm which saw Donna's arrival by ambulance, part of her chat to Dr Moon and also River Song's arrival in the virtual

**Left:**  
"Hey, who  
turned out  
the lights?"





### Connections: Stolen weapon?

► River Song has a squareness gun similar to the one used by Captain Jack in his debut story, *The Empty Child/The Doctor Dances* [2005 – see Volume 50]. On *Doctor Who Confidential*, Steven Moffat observed that Jack's original gun had been left in the TARDIS upon his sudden departure in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], and explained, "In my head, it's the same squareness gun. It's Captain Jack's old one."



Pilfered from the TARDIS locker by River Song."

world to be reunited with her colleagues. For this sequence, Euros Lyn wanted to stage the outdoor scene as a calm and serene metaphor for heaven. "The actors' first day on set," recalled Lyn in *Doctor Who Magazine*. "None of them really knew each other but needed to act like they were old friends, reunited in paradise – so I think their unfamiliarity with one another led to nervous hysteria more than deep emotion!" Following this, the crew moved indoors for Song reading to Ella, Joshua and the Girl, after which the room was redressed as the children's bedroom in Donna's home. *Doctor Who Confidential* also took the opportunity to interview guest star Colin

Salmon on location.

David Tennant rejoined the crew on Wednesday 23 January for work at Upper Boat Studios, where the first event of the day at 8am was a meeting to discuss the stunt and wire work for later in the shoot. While recording continued with David Tennant and Catherine Tate on the TARDIS set, there were costume fittings for the expedition team (partly recorded as Steve Pemberton and his colleagues gazed upon the TARDIS console), and also movement rehearsals for the possessed 'zombie' spacesuits which were conducted by choreographer Ailsa Berk, with three of the series' regular movement artists – Sean Saye, Ruari Mears and Ellen Thomas – doubling for Other Dave, Proper Dave and Anita in their 'creature' forms. Millennium FX was present with the fibreglass spacesuit

helmets the company had developed, and also the skull masks which the 'creature' versions would wear. The skull, which could also function as a hand puppet within the helmet for close-up shots, was devised by Jon Moore and Charlie Bluett. The spacesuit helmets were motorcycle crash helmets modified by Neill Gorton; these contained a light along with a fan, an addition made after the space suit helmets used in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] had kept steaming up. The spacesuits were adapted from racing drivers' suits with Italian moonboots by Louise Page, who worked in conjunction with Millennium to develop a full design; the helmets were difficult for the cast to wear for long periods, so rest breaks with headgear removed were scheduled.

With the story's TARDIS material completed, the crew recorded streams of people being released from the hard drive against a greenscreen, and then moved to Studio 5 where a set of the 'Little Shop' had been erected for various scenes. Alex Kingston also recorded her voice-overs for the end of the story before work concluded at 7pm.

### Right:

Lux believes that the Doctor is the leader of a rival expedition.







That night, David Tennant joined Freema Agyeman and John Simm (who had played his arch-enemy, the Master, in the previous series) for the *Radio Times* covers party at Claridge's Hotel, with all those who had featured on the magazine's cover. "It's great to see everyone – plus I was on five covers, so that's a really nice thing," Tennant told *Radio Times* journalists, "but I can't party too hard – I'm back on set in Cardiff tomorrow at 7am..."

### Crack in the door

**R**ecording continued at Upper Boat from 8am to 7pm the next day, beginning on the walkway set from the second episode with the Doctor hurtling along, and then attempting to reason with the Proper Dave 'creature', followed by the team fleeing from Proper Dave through the bookcase room in the first part. While the walkway set was redressed, greenscreen work of the Doctor, River, Mr Lux and Anita travelling down into the planet's depths was recorded (with a wary eye from the health and safety officers as the cast stood atop the small

disc platform), followed by the Doctor and Donna on the redressed corridor. For this, the crew was joined by Catherine Tate who had been working first with Douglas Mackinnon on pick-ups for *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] and then with Graeme Harper on inserts for *Turn Left* during the day.

The BBC issued a press release noting that Alex Kingston and Colin Salmon had joined the cast for Moffat's two-part story, with the former commenting, "I used to watch *Doctor Who* through the crack in the door. I was so terrified but I couldn't tear myself away. I loved it so much and I'm so delighted to be a part of the new series."

While papers such as *The Guardian* were running stories about the guest cast the next day, Steven Moffat visited Upper Boat on Friday 25 January along with his family and also Joshua's friend Ella, with *Doctor Who Confidential* present to get the writer's reactions. Catherine Tate was not required for

### Above:

The Doctor and Donna count their shadows.

### Connections: Nothing changes

▶ In *Forest of the Dead*, Song's response, "Not one line!" to the Doctor's suggestion that time can be rewritten is a specific reference to the Doctor's instruction to his companion Barbara Wright in *The Aztecs* [1964 – see Volume 2] that she could not alter established history on Earth.







**Above:**  
River sheds  
some light on  
the situation.

the 8am to 7pm recording schedule which began with the Doctor running down the blue index corridor and into the bookcase room, after which came the Proper Dave 'creature' confronting the expedition across the serial's cliffhanger. Millennium FX provided the blank polystyrene Node prop which revealed the face of Donna. This was one of the first occasions that the crew had to create some moving shadows. Accomplished in a variety of ways during the story, director of photography Rory Taylor would move light sources to shift the shadows along the Library corridors, lowering them down a high stand, while the simple moving of flags in front of static lights also created unsettling lighting changes.

Because of the change in episode broadcast order, there was a clash of names for the second part of Moffat's story and what was now the following episode – *Forest of the Night* and *Midnight* – meaning that the former would have to change. Moffat thus proposed *Children of the Library*, but Davies felt this revealed too much about Donna's children. The writer next generated a list of titles: *Darkness in the Library*, *The Saved*, *CAL*, *Rise of the Forest*, *River's Run*, *Beneath the Library*, *Heart of the Library* and – because it was a rather naughty acronym – *A River Song Ending*.

"Russell liked *River's Run*," Moffat told *Doctor Who Magazine*, "so I went off and wrote extra dialogue for Episode 9 to justify the title: all that talk about River running."

Work in the Library began in earnest on Monday 28 January when the crews for *Doctor Who* and *Doctor Who Confidential* assembled at Brangwyn Hall on Guildhall Road in Swansea (where, as a member of the Youth Dance Company, Russell T Davies had once met Princess Diana) to record scenes at the main entrance – the real-life conference hall – from 8.30am to 7pm. This covered the Doctor and Donna entering the Library and pondering the warning, the Doctor's return to the TARDIS, and Lux seeing the missing people – a crowd swelled by replication shots. Euros Lyn wanted to capture the expressionistic look of Orson Welles' legendary 1941 movie *Citizen Kane* for the Library sequences; appearing as some of the missing people were his aunt Daphne Evans, his cousin Tomos Evans, and Tomos' girlfriend Kelly Davis. The second episode also had minor yellow revisions made to Song's last long speech to the Doctor and also her closing voice-overs; this now emphasised the new title, *River's Run*.

## Reference library

Catherine Tate wasn't required on Tuesday 29 or Wednesday 30, the days when the BBC team descended on a disused Alcoa factory at the Waunarlwydd Works in Swansea where an electrical substation became the Library Core; the facility fee paid to Alcoa by the BBC was donated to four local schools. Work on scenes in the corridor began to take place between 8am to 6.15pm on the first day, with the Doctor trying to wake



the computer, and continued with Lux's revelation in the processor room – during which stunt arranger Tom Lucy supervised any action movements. This was the day that the script for the final episode of the series was circulated to some of the production team and cast, revealing the fate of Donna Noble; this caused some upset, although Tennant and Tate were already aware of the show's content from discussions with Davies. That evening, *Doctor Who* was a nominee for Best TV Drama at The South Bank Show Awards at The Dorchester in London, but lost out to Channel 4's *The Mark of Cain*; Freema Agyeman was present at the ceremony. The processor room sequences were completed to the same schedule on Wednesday 30.

Thursday 31 January saw the team recording at Swansea Library on Alexandra Road which, since November 2007, had been standing empty, its contents transferred to a new central library due to be opened in March 2008. The whole, vast reference library – originally opened in

1887 – was ideal for the BBC to take over for a couple of weeks; indeed, it was where Euros Lyn had revised for his A-levels and where Helen Raynor had also studied for her exams. Recording on the first day was scheduled for 8am to 6.30pm, and Catherine Tate rejoined the crew for blue index scenes. During the same morning, recording for *Turn Left* and *The Stolen Earth/Journey's End* [2008 – see Volume 60] was also taking place with another unit at BBC Broadcasting House in Llandaff. At the library however, Eve Newton recorded *Silence in the Library*'s pre-credits scene with the Girl inside the Library, after which Tennant and Tate recorded the Doctor and Donna bursting into the blue index and finding the camera.

Since all the library books had been removed by Swansea Council, it was left to the art department to restock the shelves. Props buyer Joelle Rumbelow contacted a company that manufactured stationery folders and purchased a few thousand in a neutral colour which were then made

**Below:**

The Doctor tells Donna they are safe, but they're not.







DOCTOR WHO IV				LIBRARY RECEPTION		REF	PM 108
DRAWN BY:		PETER MCKINSTRY		DATE: 9/01/08		EP: 9/10	
PRODUCER:		DIRECTOR:		DOP:		PROPS MASTER:	
PROD DESIGNER:		ASSOC DESIGNER:		FABRICATION:		CONSTRUCTION:	
SUP ART DIR:		CHIEF SUP ART DIR:		SFX:		CGI:	
S/B ART DIR:		SET DECORATOR:		COSTUME:		GRAPHICS:	
©BBC CYMRU WALES 2006/2007				OTHER:			

**This spread:**  
Peter McKinstry's designs for the Library, River's sonic screwdriver and her book of 'spoilers'.

up with special graphics; once placed on the shelves, they were lit according to the index colour. The circular marble floor pattern designed by Sarah Payne was painted on MDF and put in place on location.

Work over the same hours on Friday 1 February continued in the blue index with the arrival of River Song's expedition. The actors playing the expedition members quickly bonded as a team, and between takes often engaged in card games. The shadow seen by the Doctor and Donna before the new arrivals appeared was a triangle created simply with a piece of cardboard. The same day, the BBC announced that after four years producing *Doctor Who*, Phil Collinson had been appointed BBC Television's head of drama in Manchester. "Phil has been the secret hero of *Doctor Who* for the past four years, and we'll miss him more than I can say," said Russell T Davies of his colleague who would leave *Doctor Who* in late March.

The long scene featuring the arrival of Song's team and the Doctor's explanation of the shadows continued at the Library

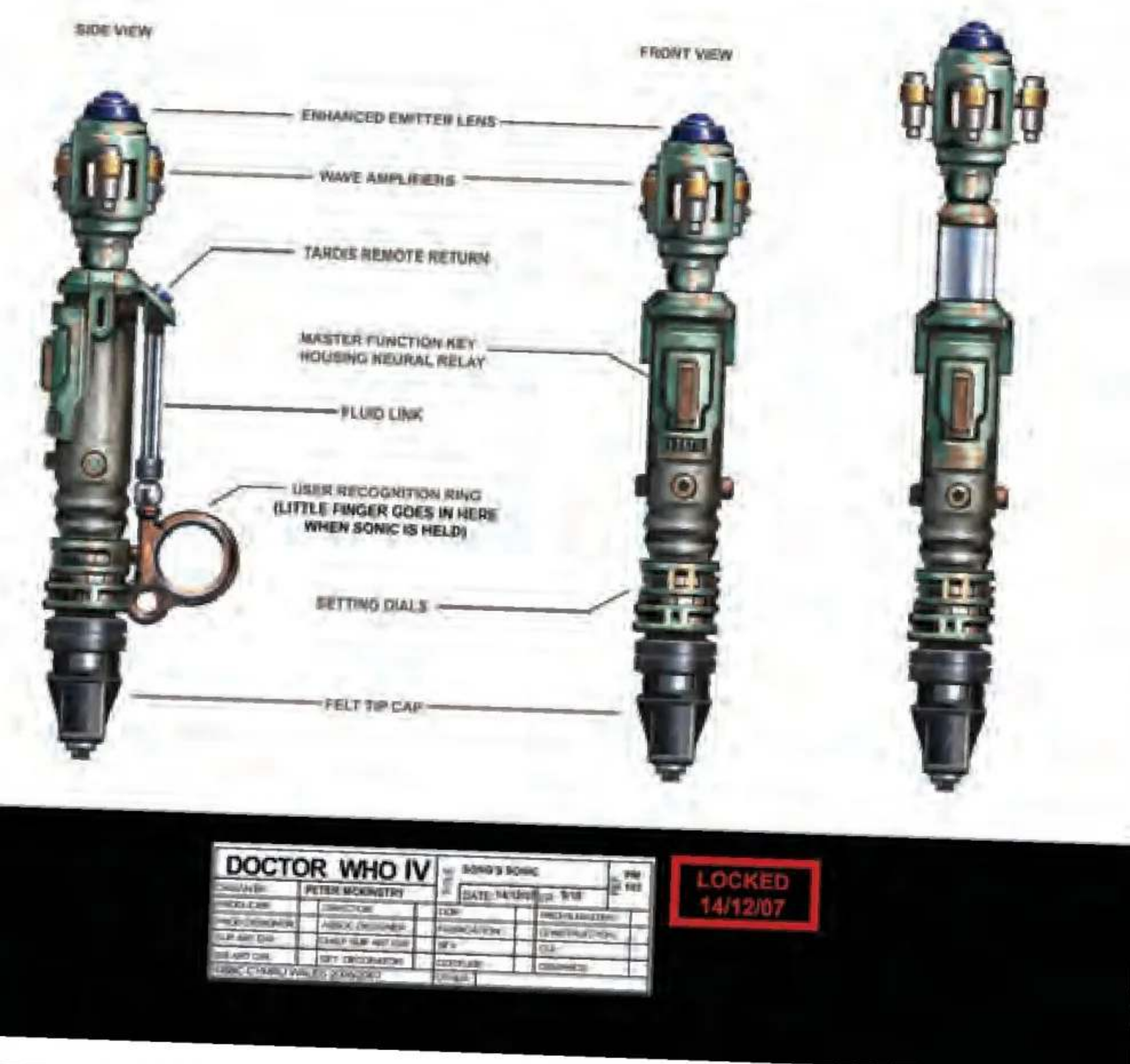
from 8am to 6.30pm on Saturday 2.

Following on from the announcement of Phil Collinson's impending departure, the *Daily Star* announced, "Russell T Davies... is to quit as series executive producer next year and will be replaced by Steven Moffat."

Russell T Davies was profiled at length by Alison Pollet in the *Los Angeles Times* on Sunday 3 February, tying in with the return of *Torchwood* to BBC America on Saturday 26 January, plus the impending arrival of *The Sarah Jane Adventures* and the 2008 run of *Doctor Who* on Sci Fi Channel in April. Davies considered the current omnipresence of *Doctor Who*, commenting, "It's the time of our lives." He also noted, "I think we're an unusual science-fiction franchise in taking a very big step back from fandom and having nothing to do with them... Every programme on the BBC has a message board on the website. I forbid it to happen on *Doctor Who*."

By now it had been discovered that – because the cast was playing the script with great speed and energy – *Silence in the Library* was only running to around 39 minutes. Moffat was asked to write extra





material – ideally focusing on Donna – which expanded scenes to be recorded, without upsetting the planned schedule. The new material formed blue revisions to the episode on Sunday 3. Significantly extended was Miss Evangelista's death, with the corpse's dialogue about Donna added. "She now actually asks, 'Is the nice lady there?' because she's already spoken to Donna, who then has to reassure her," Moffat explained to *Doctor Who Magazine's* Jason Arnopp in an unpublished interview. "So that scene is actually stupidly long now, for what it is, but it works because it's prolonging the horrible situation. You



DOCTOR WHO IV		SONIC'S ROOM		PG 195	
DATE	TIME	DATE	TIME	DATE	TIME
07/01/08	07:01:08	07/01/08	07:01:08	07/01/08	07:01:08
LOCKED 07/01/08					

know this girl is absolutely dead. People will be going, 'Please, please just die!'"

When discussing shadows back in the blue index, Moffat added more of the Doctor talking about the Vashta Nerada, including their presence on Earth. Another addition was Lux's desire for his team to depart from the Library and leave the Doctor behind after Donna had been teleported away. The second episode was given green revisions, including an extension to the dialogue as the Doctor treated Anita's visor.

## Exciting franchise

After a day off, usual hours were worked back at the former Swansea Library on Monday 4, again with the key room lit in blue for *Silence in the Library* to continue the major scene, plus the Doctor's party studying the monitor and talking to the Girl. After recording wrapped, the flying books required for the next day were pre-rigged by Danny Hargreaves and his Any Effects team; this was achieved by installing a metal insert into 20 of the book/folders and using a five-part valve high pressure air system to shoot them off the shelves on cue. Meanwhile, most of the press coverage of Sci Fi Channel's latest purchases came on Monday 4 February, with Chris Regina, the vice president of programming, declaring, "We are excited to have *Doctor Who* back on Sci Fi... It's an exciting franchise that continues to reinvent itself for new generations of viewers."

Tuesday 5 saw more blue index material recorded, notably the book bombardment

## Connections: Familiar words

▶ River's final comment, "Everybody lives", echoes the Doctor's words at the climax of Steven Moffat's *The Empty Child/The Doctor Dances* [2005 – see Volume 50]. The current Doctor's frequently used phrase, "I'm sorry. I'm so sorry," is uttered at the demise of both Daves.





where members of the art department threw volumes onto set from off camera, being careful not to hit the cast. Recording continued through to the Doctor tempting the Vashta Nerada with a packed lunch, as observed by the team from *Doctor Who Confidential* (who interviewed Catherine Tate and most of the expedition cast) and also Tennant's father, Sandy McDonald, who again visited his son's show on location. The same day, the new edition of *Radio Times* covered the title's covers party and featured comments from David Tennant about his forthcoming workload. "We're still working on the new series, but then I've got the whole of May off," he explained, "I start rehearsals for *Hamlet* in Stratford-Upon-Avon in June, and I'm doing that from July until 9 January next year – on 10 January I'm back to Cardiff to start making the 2009 *Doctor Who* Specials. And after that I don't know. Nothing has been decided... honestly!"

### Video diary

**Right:**  
Lux and Miss  
Evangelista  
feel the fear.

**D**octor *Who Confidential* was joined by both Benjamin Cook of *Doctor Who Magazine* and Ian Smith of BBC Interactive for library work on Wednesday 6. The *Silence in the Library* scenes in the blue index were completed, and a pick-up shot of the squareness hole as blasted at the start of part two was recorded. When Proper Dave fell victim to the Vashta Nerada, different techniques came into play for his twin shadows. In one shot, two shadows were created simply by using two light sources. In another, two separate shots with different shadows were recorded and married together in post-production. Also on Wednesday 6, the BBC Press Office revealed that 12 new episodes of *The Sarah Jane Adventures* would be made for screening on CBBC later in the year.

Interactive, Sandy McDonald and BBC fiction controller Jane Tranter were all present for location work on Thursday 7 February. Inserts of Proper Dave being taken over by the dark menace were recorded, after which the space was relit as the red index for the Doctor's party glimpsing a fuzzy image of Donna. Friday 8 saw the crew remain in the red index to complete the previous day's scene, with sound recordist Julian Howarth and his crew recording a video diary for Interactive. Following this, the crew enjoyed a full weekend off.

Green revisions had been made to the first script on Friday 8, and mainly consisted of a new, far longer TARDIS scene which could be recorded on the standing set with just Tennant and Tate at a later date if the instalment still underran. "In despair, I also wrote a two-page TARDIS scene," Moffat told Jason Arnopp. "I was glad we didn't need that, because they're not my favourite thing to do. I think you should get straight on with it. You know that they're





perfectly safe in the TARDIS, so you wanna get them out those doors!”

The unused scene began with the Doctor enthusing about beaches and telling Donna all about the intelligent sand of Karaas Don Kazra Don Slava... until he received a strange message on his psychic paper and instead started to enthuse about books as he made a “quick detour” en route for the beach. The full scene was published in issue 397 of *Doctor Who Magazine*.

The morning of Sunday 10 February found Freema Agyeman chatting to hosts Tim Lovejoy and Amanda Hamilton on BBC Two's *Something for the Weekend*, and explaining about her impending début in *Torchwood*. Freema Agyeman revealed that she had not yet read the script for *Journey's End*, before joining in with some cooking.

On the morning of Monday 11 February, John Barrowman and his sister appeared on ITV1's *This Morning* to promote his just-published autobiography; Barrowman also recorded an edition of *The Alan Titchmarsh Show* for ITV1 before embarking on a



**Left:**  
The Vashta  
Nerada  
are hungry.

week-long signing tour. Also *The Sun* ran a story about Donna teaming up with Rose Tyler, Martha Jones, Sarah Jane Smith and Captain Jack Harkness to scour the universe in search of a missing Doctor during the new series.

Back in Swansea, the library was again host to *Doctor Who* where, in the red index, the Doctor was dashing along with his sonic, after which the set was relit as the yellow index so that the Doctor could leap into the blue beam of the lift (under the strict supervision of Tom Lucy) and also deduce how the readers had been ‘saved’ with Song, Anita and Lux. While the set was relit, insert shots of the drawings and toys in the Girl's living room were recorded, with Megan Langford as Eve Newton's hand double. Also on Monday 11, goldenrod-coloured script revisions included the Doctor's comments about a section of the Library devoted to magazines, with reference to the celebrity gossip magazine *Hello!* (published since 1988), and a further expansion to the Doctor scanning for other lifeforms.

Work at Swansea Library concluded on Tuesday 12 February, with the yellow index scenes of the auto-destruct countdown starting and the Doctor ordering Lux to get them to the main computer. The crew





### Connections: Where are we this time?

► River refers to the “crash of the *Byzantium*”, which for her is the past, but realises that it is yet to come for the Doctor, in *The Time of Angels*. [2010 – see Volume 64].



then relocated to Brangwyn Hall for Miss Evangelista wandering off into the shadowy anteroom (in fact, the original Swansea council chamber), and her remains being discovered by her colleagues. For this scene, only parts of which were recorded, Marianne Hemming stood in for Catherine Tate. Meanwhile,

*The Sun* ran further *Doctor Who* coverage when its story *Steve's in league with Who* revealed that *The League of Gentleman* star, 'Funnyman Steve', would play 'a mysterious character called Lux'. Also on Tuesday, John Barrowman recorded an edition of *Al Murray's Happy Hour* for ITV1 while Freema Agyeman attended the *Elle* Style Awards in London.

Catherine Tate was back with the team for work at Brangwyn Hall from 10am to 8.30pm on Wednesday 13, with a replacement crew because of recces taking place for Block Nine. The extended scene with the dying words of Miss Evangelista was recorded first, after which the gantry where the Doctor, Donna and Lux gazed across the city were recorded in the entrance area of the premises under the auspices of *Doctor Who Confidential*. This lobby area was lined with marble which caused an echo, requiring the sound team to trim the ends of all the speeches on the final mix so that the characters seemed to be looking out into the vast space of the citadel... rather than at a greenscreen erected across the entrance to the municipal building. Harry Peacock (the brother of Daniel Peacock who had appeared in *The Greatest Show in the Galaxy* [1988/9 – see Volume 45]) and Alex Kingston also recorded various voice-over elements – as Proper Dave and River – for

the second episode. While on location, Tennant and Tate signed their names in the Lord Mayor's visitors' book at the Guildhall. Meanwhile at Upper Boat, Tom Lucy and wire expert Bob Schofield were setting up wire rigs for the following day. That evening, Martha Jones returned to the nation's television screens when BBC Three screened *Reset*, the first of Agyeman's three instalments of *Torchwood*.

The final day of principal recording was Valentine's Day and began at Upper Boat at 8.30am with a projected wrap of 7.30pm. The main unit started on the greenscreen area of the TARDIS stage for the shots of the Doctor falling through the trapdoor, hanging under the walkway and hurtling down the shaft in part two, with David Tennant suspended on wires for these scenes. By 10am, a second unit was out on location back at Victoria Park, attempting to complete the troublesome playground scenes of Donna and her children. After this, the crew returned to base where Catherine Tate changed clothes for the second unit sequence of the Doctor showing Donna the psychic

### Right:

The final touches to Alex Kingston's make-up are administered.





paper. Following this, various insert shots of shadows and books were recorded along with close-ups of screens and toys up to 5pm.

## Chicken bones

**M**eanwhile, the main unit started to record on Stage 4 – the stage normally used by *The Sarah Jane Adventures* – for the material featuring the Nodes with the faces of the Girl, Mark Chambers and the female face which was scheduled from 2pm to 7.30pm. Each artist wore prosthetics to merge his or her forehead into the Node prop, sitting on a rotating chair against a blue screen while the crew matched the lighting and camera angles with the shots achieved with the dummy Node prop on location. This was directed by Phil Collinson, while Euros Lyn was completing shots on the corridor set. Once Eve Newton had completed her inserts, she then went to the greenscreen adjacent to the TARDIS to perform her wire scenes, floating through the city and the blue index at the start of the story. *Doctor Who Confidential* covered this varied day's work, while other visitors from the BBC included Peter Salmon (chief creative officer, BBC Vision) and Mark Harrison (creative director for arts) among others. The *Swansea Evening Post* also covered the previous day's work in the story *Doctor Who Drops in on Mayor!*, noting that 'Catherine Tate couldn't help tweaking her signature line after David Tennant's signature, adding: "Is he bovvered?"'

That evening, the first of the two episodes of *EastEnders* set at a *Doctor Who* event and recorded back in December screened on BBC One as part of its Valentine's Day line-up. Across the Atlantic *Doctor Who* failed to pick up any awards at the Visual Effects Society Awards



**Above:**  
Daddy's home!

announced in Hollywood, losing out to *Battlestar Galactica* and *Fight for Life*.

John Barrowman's appearance on *Al Murray's Happy Hour* was screened on Friday 15 February, and the following evening he featured on the *National Lottery Draw* on BBC One, as he would do the following week. By now, John Barrowman was also starting to become involved with the auditions for BBC One's forthcoming talent show *I'd Do Anything*, with callbacks taking place on Saturday 16 and Monday 18 February.

The story about spoilers in life offered an irony which was lost on the tabloid newspapers. 'Here's a real WHO-dunnit,' punned *The Sun* on Friday 29 February, 'two top-secret scripts from the hotly awaited new *Doctor Who* series have been leaked.' The tabloid's 'mole' acquired the scripts to 'episodes nine and ten' and as a result, 'top brass hit the roof after hearing about our leak.' But, 'we won't be ruining it for the show's 14 million fans,' assured the newspaper, explaining that the Doctor and Donna would arrive on an abandoned planet-sized library with Alex Kingston as astronaut-cum-archaeologist Professor River Song, and encounter 'data ghosts', the suit creature and

### Connections: The Singing Towers



► Just before dying River recalls the last time she saw the Doctor and how he took her to Darillium; this later featured in the episode *The Husbands of River Song* (2015).



the Vashta Nerada ‘piranhas of the air – shadows that melt the flesh’ before Donna found herself in a mysterious hospital with Dr Moon.

Steven Moffat had been warned of the impending story the previous night, and was assured by BBC Wales that they had been in negotiations with *The Sun* to limit the possible damaging effects of the leak. “We all get in a tizzy about it,” ruminated Moffat to *Doctor Who Magazine*, “because we think *Doctor Who* is the centre of everybody’s life!”

Two days of pick-ups were slotted in alongside Block Nine during March. While Graeme Harper and his team were on location with David Tennant for *The Stolen Earth/Journey’s End* [2008 – see Volume 60] on Wednesday 19 March, Catherine Tate was back at Upper Boat where, from 1.30pm, she

recorded all her Node material with a second unit. *Doctor Who Confidential* was on hand to see the actress clad in prosthetics placing her head through the Node prop. “It’s nice to be a cliffhanger,” Tate told *Doctor Who Confidential*. “It’s exciting.”

Having recorded TARDIS interior scenes for *Turn Left* [see page 86] and *The Stolen Earth* on Thursday 20 March, after Graeme Harper had finished with Tennant and Tate they recorded pick-ups for the Library two-parter with Euros Lyn; this included the fuzzy images the Doctor and Donna saw of each other early in the second part, plus insert shots of computer screens, chicken bones and Louise Harrison standing in as Anita in some shadow shots, with work wrapping at 10pm. ■

## PRODUCTION

**Tue 15 Jan 08** Hensol Castle, Hensol, Vale of Glamorgan (Donna’s Room/Country Lane/River/Lee’s Room)

**Wed 16 Jan 08** Victoria Park, Victoria Park Road West, Cardiff (Playground); Palace Road, Llandaff, Cardiff (Living Room); Crwys Medical Centre, Wedal Road, Heath, Cardiff (Birth Photo); St Catherine’s, Kings Road, Canton (Wedding Photo)

**Thu 17 Jan 08** Palace Road (Living Room); Palace Road (Donna & Lee’s House – Living Room/Bedroom)

**Fri 18 Jan 08** Palace Road (Donna & Lee’s House – Living Room); Palace Road (Living Room)

**Sat 19 Jan 08** Palace Road (Donna & Lee’s House – Hallway/Living Room)

**Mon 21 Jan 08** Victoria Park (Playground); Palace Road (Living Room)

**Tue 22 Jan 08** Dyffryn Gardens, St Nicholas, Vale of Glamorgan (Grand Old House/Grounds of House/The Girl’s Bedroom/Ella & Joshua’s Bedroom)

**Wed 23 Jan 08** Upper Boat Studios:

TARDIS/The Library – Gantry/Little Shop

**Thu 24 Jan 08** Upper Boat Studios: The Library – Walkway/Bookcase Room/Disc/Corridor

**Fri 25 Jan 08** Upper Boat Studios: Corridor off Blue Index/The Library – Bookcase Room

**Mon 28 Jan 08** Brangwyn Hall, The Guildhall, Guildhall Road, Swansea (The Library – Main Entrance)

**Tue 29 Jan 08** Alcoa Emp Swansea, Waunarlwydd Works, Titanium Road, Swansea (The Under Library – Corridor/Processor Room)

**Wed 30 Jan 08** Alcoa Emp Swansea (The Under Library – Processor Room)

**Thu 31 Jan 08** Swansea Library, Alexandra Road, Swansea (The Library – Blue Index)

**Fri 1 – Sat 2 Feb 08** Swansea Library (The Library – Blue Index)

**Mon 4 – Tue 5 Feb 08** Swansea Library (The Library – Blue Index)

**Wed 6 Feb 08** Swansea Library

(The Library – Blue Index/Squareness Hole Flat)

**Thu 7 Feb 08** Swansea Library (The Library – Blue Index/Red Index)

**Fri 8 Feb 08** Swansea Library (The Library – Red Index)

**Mon 11 Feb 08** Swansea Library (The Library – Red Index/Yellow Index/Living Room)

**Tue 12 Feb 08** Swansea Library (The Library – Yellow Index); Brangwyn Hall (The Library – Anteroom off Blue Index)

**Wed 13 Feb 08** Brangwyn Hall (The Library – Anteroom off Blue Index/Gantry)

**Thu 14 Feb 08** Upper Boat Studios: The Library – Trapdoor/Corridor/Blue Index/Bookcase Room/Greenscreen; Victoria Park (Playground/Street);

**Wed 19 Mar 08** Upper Boat Studios: Library

**Thu 20 Mar 08** Upper Boat Studios: Lee & Donna’s Living Room/Library – Blue Index/Red Index/Gantry



# Post-production

**I**t's just about my favourite sequence in the whole series, as both actors burn up the screen," Davies commented to *Doctor Who Magazine* of the start of the finished *Silence in the Library* which focused on the Doctor and Donna. The producer and director credits for the instalment were shown over the opening TARDIS scene and the duo emerging into the Library. Because of the original underrun on *Silence in the Library*, very little was removed in

editing. After the Doctor commented on the specially printed editions held in the Library, Donna asked, "*The Da Vinci Code?*" "Nah, not that one, it's illegal," replied the Doctor. "Why?" asked Donna, to which the Doctor responded, "It just is. Magazines, too – there's a whole island devoted to *Hello!*. Mind you, could be the waiting room." When the Doctor remarked that the Node's warning was the reason why they were there, Donna replied, "You said we were just in the neighbourhood." After the security camera fell to the floor in the

**Above:**  
The Doctor realises the significance of River's sonic screwdriver.



Library, the father asked the Girl, “Are you okay now?” while Dr Moon probed, “What did you see?” On entering the anteroom to the blue index, Song originally commented, “Well. We’ve found a body now,” on seeing the fossilised skeleton. Later when the Doctor noted that a patch of shadow was a “live one”, Lux asked, “What does that mean, a live one?” Being the first part of a two-part narrative, *Silence in the Library* had its throw-forward teaser placed after the closing credits.’

The Mill’s CGI work for the episodes included the vista of the city, the linking together of the corridor set to make it appear as many aisles of books, plus the composition of the Node shots.

### Consent forms

**B**y mid-March, *Silence in the Library* had been locked, and work began on the first edit of *River’s Run*.

Cuts this time were more extensive in nature, although the shooting script had a planned pre-credit sequence which continued from the recap up to the Girl recognising Donna when she was taken from the ambulance. Trims were generally minor in nature, and the producer and director credits were placed over the first new Girl/Dad scene. As Donna walked through the grounds of the house with Dr Moon, she originally said, “No, you said, ‘Shall we go get a walk?’ and then we were just here.” “We came down the stairs and out the front door,” repeated Moon, adding that they passed not only Mrs Ali but also “Doctor Cassidy and his dog”. Next, the pair were by the river when Moon told her, “You’re making wonderful progress, Donna. We should start thinking about your integration.” When Donna remarked that they were suddenly feeding the ducks, Moon explained, “We walked



down the path, went through the gate, we talked for a while about your father, and here we are.” “Yes,” agreed Donna, confused. “Yes, we did. Forgot that.” “And then you remembered,” the doctor told her. “Where did we get the bread?” asked the puzzled Donna, looking at the bread in her hand as Lee approached. “Good morning, Lee,” greeted Moon. “Fishing again, splendid. Do you know each other?” When it was clear that Lee had a stammer, Donna asked, “Is it nerves, your stammer?” Walking along the country lane, Moon told Donna, “Lee is heading towards full integration too – he’ll probably be leaving us about the same time as yourself.” After Donna asked how





she and Lee left their meeting, the doctor replied, “Well, none of my business, of course...” before answering her.

Later, when Dr Moon visited Donna to check on her, he smoothly asked, “How’s Lee?” to change the subject when she commented on the strange passage of time. “Oh, he’s lovely,” replied the distracted Donna, “only stammers now when I make him nervous – which comes in very handy, it’s like a little off-switch.”

After Anita’s visor was tinted, Song assured her, “You’re not going to die!” “We’re with you, Anita – hang in there!” called over Other Dave, causing the Doctor to bellow, “You three, shut up!” over his shoulder. In the playground, after

Donna wondered if she wasn’t real, Miss Evangelista told her, “Only your mind is here.” When Donna prepared for bed with her husband, she originally commented that after they had put the kids to bed they’d “had macaroni”. After the veiled figure asked Donna if she remembered her face, there were originally more flashbacks to *Silence in the Library*, showing Miss Evangelista offering consent forms to the Doctor and Donna, and then talking to Donna. When Donna reacted angrily to the veiled figure’s comment that her children were never alive, Miss Evangelista continued, “They are fictions to bind you here. The strongest bond a human being can make – the bond between parent and child – used to tie you to this world. To integrate you into a dream.” “Don’t you dare say that about my children!” repeated a livid Donna. When Miss Evangelista again insisted that Ella was not real, Donna flared, “She’s my daughter.” “She’s what’s keeping you here,” said the woman. “Then I’m staying,” declared Donna.

### Deleted scene

**A**fter Ella asked Donna if she and Joshua weren’t real while Donna put them to bed, a scene of the Doctor, Song, Lux and Anita descending on the gravity shaft was dropped. “Isn’t there a quicker way?” asked the Doctor. “You could jump,” suggested the professor, “but arriving’s not so good.” “Come on then, pass the time,” said the Doctor to Lux, “CAL, what is it, tell me about CAL?” “It’s the main command node for the computer,” replied the owner. “I know, but what is it?” insisted the Doctor. “You’ll see,” said Lux. Originally not only this scene, but all the shots of the party travelling down on the disc were deleted from the initial edit. When the Doctor

#### Left:

Donna is married to Lee, her perfect man.





**Above:**  
Two spacemen  
fight over  
who gets the  
Doctor's  
blue suit.

realised why Lux was protecting CAL, the library owner replied, "If you're about to tell me you're sorry, let me assure you I am as indifferent to your apologies, as I am to your approval."

After Lee had teleported away, the gantry scene originally began with the Doctor and Donna watching the sunset when Lux appeared behind them, back to his original grumpy self. "The doors are about to be sealed," he told them, "You're sure you two can find your own way out?" "Quite sure," replied the Doctor. "Fine," said Lux, turning to go, "have it your own way." "Mr Lux..." began the Doctor. "Please, no sentiment," responded Lux, "I've done something you happen to approve of, you've certainly done something I approve of... that doesn't mean we're required to like each other." The Doctor extended his hand towards Lux, saying, "That's a relief." "Isn't it?" agreed Lux as they shook hands, before the library owner departed. Steven Moffat asked for this deletion; he felt the "goodbyes" went on too long and that it was better that the final sequence with Lux instead showed him joyous, rather than grumpy. This deleted scene was included on the DVD release.

As the Doctor placed Song's sonic and diary on the handrail, Donna asked, "Can't

you keep it?" "If I keep it," explained the Doctor, "I'll never get round to making it. That would be a paradox." As the pair moved off, Donna asked, "So why did you give her your screwdriver?" "I'll find out," replied the Doctor, "one day." When Song appeared outside the grand old house, the Girl's opening line was redubbed; it originally had her saying, "I think the Doctor really likes you and wants you to be happy."

### River's Run

**W**hen executive producer Julie Gardner viewed the first cut of *River's Run*, she disliked the title and suggested that it should be retitled *Saved*. Steven felt this gave away too much by its emphasis on a key word in his dialogue, and instead offered *The Forest Wakes*. "I suddenly thought it didn't sound sinister enough," explained Steven in *Doctor Who Magazine*. "Needed a bit more melodrama, I decided." *Return of the Dead* was the next agreed title, although Steven felt his favourite title was still *Forest of the Night...* and by a fusion of the two titles eliminated *Night* to arrive at *Forest of the Dead*.

Although the title of this episode had changed, it had been too late for the *Radio Times* at the start of April which still referred to *River's Run*. "*River's Run* was a great title, but maybe makes more sense after you've seen the episode," explained Russell T Davies in *Doctor Who Magazine*.

By mid-April, The Mill had finalised its last CGI shots of the Library and the episodes were nearing completion. In a break with the usual order of precedence billing, after David Tennant and Catherine Tate and the two guest stars of Alex Kingston and Colin Salmon, the rest of the cast were billed in order of appearance. ■



# Publicity

► Prior to transmission, there was a leak of the scripts for the story to the tabloids. “I remember when *The Sun* got hold of my ‘Library’ script before it had aired and threatened to publish it. I just said ‘let them’ – I’d like to see *The Sun* publish that many words in a day!” said Steven Moffat at the Screenwriters’ Festival in October 2009.

► On Friday 16 May, it was formally announced that *Silence in the Library* would be deferred by a week because of coverage of the Eurovision Song Contest. Consequently, there were no episodes of *Doctor Who* or *Doctor Who Confidential* scheduled for the week commencing Saturday 24 May apart from a repeat on BBC Three of *The Runaway Bride* at 9pm on Friday 30.

► ‘Steven Moffat to be *Doctor Who* Lead Writer and Executive Producer’ announced a BBC press release on Tuesday 20 May, confirming that the BAFTA winner would be succeeding Davies for the series to air in 2010. “My entire career has been a Secret Plan to get this job. I applied before but I got knocked back ‘cause the BBC wanted someone else. Also I was seven,” quipped Moffat. “Anyway, I’m glad the BBC has finally seen the light, and it’s a huge honour to be following Russell into the best – and the toughest – job in television. I say toughest ‘cause Russell’s at my window right now, pointing and laughing.”

► “It’s been a delight and an honour working with Steven, and I can’t

## Below:

The Doctor spots a rare first-edition copy of *Harry Potter and the Philosopher’s Stone*.





wait to see where his extraordinary imagination takes the Doctor,” declared Davies. “Best of all, I get to be a viewer again, watching on a Saturday night!” Jane Tranter paid tribute to Davies’ work on *Doctor Who*, noting that he would be completing the Specials for the next 18 months and assuring, “The TARDIS couldn’t be in safer hands... Steven has a wonderful mix of being a committed *Doctor Who* fan and a true artist, and his plans for the next series are totally thrilling.” Incoming executive producer Piers Wenger was already planning the new series with Moffat and commented, “BBC Wales is blessed to have someone with Steven’s extraordinary talent in charge.”

- ▶ The story was quickly taken up by the press, with the *Daily Mirror* running *Dr Who* writer and producer Russell T Davies

to quit the next day, while more sober pieces appeared on Thursday 22. In *The Times*, Caitlin Moran recounted the email she received from Davies about his departure making the evening news. ‘The NEWS! Though the next headline was, They Still Haven’t Moved That Skip.’ His message concluded, ‘But to be honest, every other job in British TV feels so small, after this job. I might try running ICI instead. Or KFC. I love KFC.’ Over in *The Independent*, Thomas Sutcliffe commented *This is no job for a grown up* as he considered the *Doctor Who*-less week ahead and its coinciding with the showrunner news. ‘On the one hand, one of Britain’s most interesting television writers has at last been liberated from the task of thinking up silly nonsense for a teatime audience and could be welcomed back to the real world. On the other hand, this had only been achieved by the cultural equivalent of a hostage swap,’ observed the journalist.

- ▶ Issue 395 of *Doctor Who Magazine* previewed the two-part story, including quotes from both Russell T Davies and Steven Moffat.
- ▶ Friday 23 May saw the opening of The Art of *Doctor Who*, a new exhibition about the series’ design staged at the Spaceport in Merseyside and scheduled to run through to Sunday 11 January 2009. To cover the week’s gap for the series, a trailer – focusing on the imminent two-part story and the climactic episodes – was screened on BBC One at around 6.45pm on Saturday 24 May. The trailer was

#### Below:

Donna had never noticed before how prominent the Doctor’s Adam’s apple was.







subsequently looped on BBC One's red button feature.

► The nominations for the *TV Quick* and *TV Choice* Awards were announced, with readers invited to vote for categories including Best Actor (with David Tennant), Best Actress (with Catherine Tate) and Best Drama (with *Doctor Who*). *Radio Times*' weekly article about the series came in the form of *Spine-Chiller* by Ben Cook, which spoke to David Tennant, Catherine Tate and Alex Kingston during recording at Swansea Library in February. Alison Graham cited the 'spooky episode' as both Drama of the Week and Pick of the Day, alongside a boxed comment from Kingston. There was also a letter from Catherine Miller of Sheffield, who agreed that while *The Unicorn and the Wasp* had been 'clever and funny' asked 'but where are the "creepy" tales' such as *The Empty Child* and *Blink*. The letters editor was quick to assure her that a similar calibre of story from Steven Moffat would be on her screen that Saturday...

► Friday 30 May saw *The Sun* picking up on the *Doctor Who Magazine* interview with Billie Piper about the

end of the new series, and that night John Barrowman appeared on *Friday Night with Jonathan Ross* – recorded the previous night – to promote the following day's grand final of BBC One's *I'd Do Anything*.

► On the morning of Saturday 31 May, David Tennant joined Jonathan Ross on his Radio 2 show for half-an-hour from 10.50am to discuss his career in general and his forthcoming foray into Shakespeare ("Russell T Davies keeps encouraging me to come out of the TARDIS at the start"), and to drop a few hints about the completed *Doctor Who* Christmas Special. *The Sun* meanwhile promoted that evening's episode with *Zoinks! It is Dr Scooby-Who*, a piece emphasising that 'Doctor Who's latest foe is a dead ringer for a Scooby-Doo villain,' with the appearance of the skeletal spacesuit figure compared to an image from *Spooky Space Kook*, an episode of the Hanna-Barbera cartoon series *Scooby Doo, Where Are You!* made in 1969. The fact that the 'extra scary' episode was written by the 'new show boss' was emphasised.

► For the second episode of the story, *Radio Times* saw Nick Griffiths talking to Steven Moffat about the acclaim accorded to *Blink* and his new role as showrunner; alongside this was run a short piece by Benjamin Cook about the creation of the shadows. As usual, TV editor Alison Graham selected *Doctor Who* as one of Today's Choices, commenting, 'I had no idea what was going on by the end, though it did leave me with a feeling of unease, as if I'd just woken from a nightmare.'

#### Left:

CAL turns over from *Britain's Got Talent*.



# Broadcast

▶ Scheduled in its usual 7pm slot, *Doctor Who* found itself up against the final of the highly popular *Britain's Got Talent* on ITV1. The talent show had been the highest-rated Saturday night show for some weeks, and although *Doctor Who* retained the vast majority of its usual audience, around double the audience were tuned into ITV1 at the same time. It was the first time since 1989 that a first-run episode of *Doctor Who* had lost its time slot to the commercial channel. *Doctor Who Confidential* presented *Shadow Play* from 7.45pm to 8.30pm on BBC Three.

▶ *Silence in the Library* was repeated at 8pm the next evening on BBC Three with a commentary from Euros Lyn and Phil Collinson, followed by a *Doctor Who Confidential Cut Down* from 8.45pm to 9pm; the episode attracted 1.4 million viewers and was the channel's most-watched programme of the week. BBC7's *Doctor Who: The Commentary*, could be heard at midnight.

▶ Friday 6 June saw a BBC Three repeat of *Silence in the Library* at 9pm (seen by around 600,000 viewers) and its associated *Doctor Who Confidential*

**Below:**

The Doctor and Donna are discovered.







**Left:**  
The Doctor  
scares away  
the shadows.

*Cut Down* on BBC Three at 9.45pm, and then a reappearance of David Tennant in *Derren Brown: Trick or Treat* on Channel 4; this time David was one of the numerous subjects of the current series, brought together for one last trick of the mind at a strange wrap party.

- ▶ *Forest of the Dead* was broadcast in the usual 7pm slot on BBC One on Saturday 7 June, running against coverage of the Canadian Grand Prix and Euro 2008 on ITV1: this time, *Doctor Who* was the top-rated programme of the evening with over 40% audience share and easily outranking the football. *River Runs Deep*, the corresponding glimpse behind the scenes from *Doctor Who Confidential*, then went out from 7.45pm to 8.30pm.
- ▶ Next morning, David Tennant was a guest on *The Andrew Marr Show* at 9am on BBC One, being quizzed by the former *Aliens of London/World War Three* [2005 – see Volume 49] cameo star about his involvement in the next series of the show (“I’ve not really been asked yet. If and when I’m asked, I’ll consider the question.”) and the forthcoming episodes (“We’re going to see some old friends reappearing. Stay tuned!”). Along with the podcast commentary of Russell T Davies, Steven Moffat and David Tennant

(replacing Steve Pemberton at short notice) recorded on Friday 30 May, *Forest of the Dead* was repeated on BBC Three from 8pm (to an audience of around 800,000), with the *Cut Down* edition of *River Runs Deep* at 8.45pm. The same channel then repeated these programmes between 9pm and 10pm the following Friday (with an estimated 500,000 people seeing the episode), while BBC7 broadcast the commentary at midnight on the Sunday.

- ▶ Reviewed in issue 399 of *Doctor Who Magazine*, David Owen said that ‘director Euros Lyn seems to have an eye for images which are memorable or artistic’.
- ▶ *Silence in the Library* was nominated for a Hugo Award in the Best Dramatic Presentation (Short Form) category in March 2009. “If you’re asked to list what Steven brings to *Doctor Who*, you just list the best attributes of *Doctor Who*,” commented Russell T Davies of his successor and the author of another popular adventure. “Intelligence and wit and fear and thrills and dynamism. It’s just genius really. The Doctor’s a genius. Steven’s a genius. That’s why they fit very well together.”

**ORIGINAL TRANSMISSION**

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Silence in the Library</b>	Saturday 31 May 2008	7.00pm-7.45pm	BBC One	43'02"	6.27M (27th)	89
<b>Forest of the Dead</b>	Saturday 7 June 2008	7.00pm-7.45pm	BBC One	45'17"	7.84M (10th)	89



# Merchandise

## Right:

River Song's Squareness Blaster, produced by RubberToe Replicas.

**S**ilence in the Library/Forest of the Dead was included on the *Series 4 Volume 3* BBC DVD release in August 2008. The episodes were later included as part of *Doctor Who: The Complete Fourth Series* in November 2008.

This included a trailer for the second half of the series (starting with *Silence in the Library*) and the trailer for *Silence in the Library*, plus Russell T Davies introducing a deleted scene from the end of *Forest of the Dead*. Commentaries were also available for both episodes: David Tennant, Julie Gardner and Steven Moffat covered *Silence in the Library* while Euros Lyn, Helen Raynor and Louise Page commented on *Forest of the Dead*. This was reissued as part of *Doctor Who: Series 1-4 Box Set* in October 2009 and as *Doctor Who: The Complete Fourth Series* in August 2014.

In December 2009, issue 25 of GE Fabbri's *Doctor Who – DVD Files* included *Silence in the Library*, while issue 26 included *Forest of the Dead*.

Murray Gold's original music for the episodes featured on *Doctor Who: Original Television Soundtrack: Series 4* released by Silva Screen in November 2008, and on Silva Screen's 11-disc *Doctor Who – The 50th Anniversary Collection* in September/November 2014.

Character Options issued River Song and Vashta Nerada action figures in December



2008, then reissued these models in January 2009 with part of a model to build the Vespiform from *The Unicorn and the Wasp*. A figurine of the Vashta Nerada was available in issue 16 of Eaglemoss' *Doctor Who Figurine Collection* in March 2014.

Prop replicas of River Song's Squareness Blaster were produced by RubberToe Replicas in 2013. These exact replicas of the original prop were made using the original moulds and the gun was handpainted using the same techniques and paints as the prop used on screen. The Squareness Blaster came with its own custom stand, signed by prop maker Nick Robatto, and a wooden display case. Limited to 250 units, this prop replica cost £369.99.

The Stamp Centre issued stamp covers in 2008 and prints in 2009 celebrating *Silence in the Library/Forest of the Dead*, with copies signed by Colin Salmon available. ■



## Right:

Eaglemoss' Vashta Nerada figurine.



# Cast and credits

**CAST**

**David Tennant** ..... The Doctor  
**Catherine Tate** ..... Donna Noble  
with  
**Alex Kingston** ..... Professor River Song  
**Colin Salmon** ..... Dr Moon  
**Eve Newton** ..... The Girl  
**Mark Dexter** ..... Dad  
**Sarah Niles** ..... Node 1 [1]  
**Joshua Dallas** ..... Node 2 [1]  
**Jessika Williams** ..... Anita  
**Steve Pemberton** ..... Strackman Lux  
**Talulah Riley** ..... Miss Evangelista<sup>1</sup>  
**O-T Fagbenle** ..... Other Dave  
**Harry Peacock** ..... Proper Dave  
**Jason Pitt** ..... Lee [2]  
**Eloise Rakic-Platt** ..... Ella [2]  
**Alex Midwood** ..... Joshua [2]  
**Jonathan Reuben** ..... Man [2]

<sup>1</sup> Not credited in *Radio Times* for *Forest of the Dead*

**UNCREDITED**

**Megan Langford** ..... Double for the Girl  
**Marianne Hemming** ..... Double for Donna Noble

**Ruari Mears** ..... Proper Dave Suit Creature  
**Adam Chilvers** ..... Patient  
**Mariam Nundy** ..... Nurse  
**Alex Gardner, Gerry Swift** ..... Paramedics  
**Harry Lewis, Joseff Nicholls Defreitas** .....  
..... Doubles for Joshua  
**Annabel Williams, Aiden Phillips** .....  
..... Doubles for Ella  
**Sean Saye** ..... Other Dave Suit Creature  
**Ellen Thomas** ..... Anita Suit Creature  
**Louise Harrison** ..... Anita Shadow  
**Daphne Evans, Tomos Evans, Kelly Davis,**  
**Sarah Richards, Elan Richards, Sukhi Kaur,**  
**Darpan Kaur, Sophia Al Janabi, Abigail Creel,**  
**Jade Lewis, Gemma Thomas, Emma Powell,**  
**Maria Vujinovic, Clare Brice, Jeremy Harvey,**  
**David Martin, Max Rodziewicz Wilson,**  
**Ian Wilson, Eddie Martin, John Grayson,**  
**Sousilla Pillay, Deborah Beeson, Bobby**  
**Kaye, Sonal Mamta, Caro Zaliskyj, Rachael**  
**Fagan, Philippa Burt, Sian Anderson, Natalie**  
**Edmonds, Ben Nash, Joe Tiltman, Alan**  
**Medcroft, Junior Ford, Matthew Rohman,**  
**Jorja Welch, Michelle Short, Peter Small,**  
**Jimmy Mack, Brian Taher, Susanna Jon** .....  
..... Library People

**CREDITS**

Written by Steven Moffat  
Produced by Phil Collinson  
Directed by Euros Lyn  
1st Assistant Director: Dan Mumford  
[uncredited: Nick Britz]  
2nd Assistant Director: Jennie Fava  
[uncredited: Anna Evans [2]]  
3rd Assistant Director: Sarah Davies  
[uncredited: Heddi Joy Taylor]  
Location Manager: Jonathan Allott  
[uncredited: Gareth Skelding]  
Production Co-ordinator: Jess van Niekerk

**Left:**  
Caught  
on camera.





Asst Prod Co-ordinator: Debi Griffiths  
 Production Secretary: Kevin Myers [1]  
 Production Runner: Sian Warrilow  
 Contracts Assistant: Lisa Hayward  
 [uncredited: Kath Blackman]  
 Continuity: Non Eleri Hughes  
 [uncredited: Llinos Wyn Jones]  
 Script Editor: Helen Raynor  
 Camera Operator: Joe Russell  
 [uncredited: Sian Elen Palfrey]  
 Focus Pullers: Steve Rees, Jamie Southcott  
 [uncredited: Anna James]  
 Grip: John Robinson  
 [uncredited: Dai Hopkins, James Holloway]  
 Boom Operator: Jeff Welch  
 [uncredited: Bryn Thomas, James Drummond]  
 Gaffer: Mark Hutchings  
 [uncredited: Clive Johnson]  
 Best Boy: Peter Chester  
 Electricians: Steve Slocombe [2; uncredited on 1],  
 Clive Johnson [2; uncredited on 1],  
 Ben Griffiths [2; uncredited on 1]  
 Stunt Co-ordinator: Tom Lucy  
 Choreographer: Alisa Berk

Chief Supervising Art Director:  
 Stephen Nicholas  
 Art Dept Production Manager: Jonathan Allison  
 Supervising Art Director: Arwel Wyn Jones  
 Associate Designer: James North  
 Art Dept Co-ordinator: Amy Pope  
 Set Decorator: David Morison  
 Props Buyer: Joelle Rumbelow  
 Standby Art Director: Ellen Woods  
 [uncredited: Ciaran Thompson]  
 Design Assistant: Sarah Payne [1; uncredited on 2],  
 Peter McKinstry [2; uncredited on 1]  
 [uncredited: Al Roberts]  
 Storyboard Artist: Shaun Williams  
 Standby Props: Phill Shellard, Nick Murray  
 [uncredited: Matt North]  
 Standby Carpenter: Will Pope  
 Standby Painter: Julia Challis  
 Standby Rigger: Keith Freeman  
 Property Master: Paul Aitken [1; uncredited on 2],  
 Phil Lyons [2; uncredited on 1]  
 Dressing Chargehand: Matt Wild  
 [2; uncredited on 1]  
 Senior Props Maker: Barry Jones

**Below:**  
 Action in  
 the library.





Props Maker: Nick Robatto [1; uncredited on 2],  
 Penny Howarth [2; uncredited on 1]  
 [uncredited: Joe Grundon]  
 Practical Electrician: Gafin Riley [1; uncredited on 2]  
 [uncredited: Albert James]  
 Construction Managers: Matthew Hywel-Davies,  
 John Whalley [2]  
 Workshop Manager: Mark Hill [1; uncredited on 2]  
 Graphics: BBC Wales Graphics [1; uncredited on 2]  
 Costume Supervisor: Lindsay Bonaccorsi  
 Asst Costume Designer: Rose Goodhart  
 Costume Assistants: Barbara Harrington,  
 Louise Martin [uncredited: Sheenagh O'Maragh,  
 Andi Mears]  
 Make-up Artists: Pam Mullins, Steve Smith,  
 John Munro [uncredited: Morag Smith,  
 Cathy Davies]  
 Casting Associate: Andy Brierley  
 [uncredited: Amy Rogers]  
 VFX Editor: Ceres Doyle  
 Post Production Supervisors: Samantha Hall,  
 Chris Blatchford  
 Post Prod Co-ordinator: Marie Brown  
 SFX Co-ordinator: Ben Ashmore  
 SFX Supervisor: Danny Hargreaves  
 Prosthetics Designer: Neill Gorton  
 Prosthetics Supervisor: Rob Mayor  
 On Line Editors: Mark Bright, Matthew Clarke  
 Colourist: Mick Vincent  
 3D Artists: Matt McKinney [2], Chris Tucker [2],  
 Mark Wallman [2]  
 2D Artists: Russell Horth [1; uncredited on 2],  
 James Moxon, Julie Nixon, Greg Spencer,  
 Arianna Lago, Lyndall Spagnoletti, Bryan Bartlett,  
 Murray Barber, Adriano Cirulli, Simon C Holden [2]  
 Matte Painters: Simon Wicker, Charlie Bennett  
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson  
 VFX Production Assistant: Marianne Paton  
 [1; uncredited on 2]  
 On Set VFX Supervisor: David Bowman  
 Dubbing Mixer: Tim Ricketts  
 Supervising Sound Editor: Paul McFadden  
 Sound Editor: Doug Sinclair  
 Sound FX Editor: Paul Jefferies  
 with thanks to the BBC National Orchestra of Wales



**Above:**  
Take 2.

Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Oliver Ager  
 Sound Recordist: Julian Howarth  
 [uncredited: Ray Parker [2], Kevin Meredith,  
 Jeff Matthews]  
 Costume Designer: Louise Page  
 Make-Up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Visual FX Producers: Will Cohen, Marie Jones  
 Visual FX Supervisor: Dave Houghton  
 Special Effects: Any Effects  
 Prosthetics: Millennium FX  
 Editor: Crispin Green  
 Production Designer: Edward Thomas  
 Director of Photography: Rory Taylor  
 [uncredited: Joe Russell]  
 Production Manager: Debbi Slater  
 Executive Producers: Russell T Davies, Julie Gardner  
 BBC Wales © 2008  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)



# Profile

**COLIN SALMON**

Dr Moon

**C**olin Salmon was born 6 December 1962 in Bethnal Green, East London. Father Frank hailed from Savanna-la-Mar, Jamaica, while mother Sylvia Brudenell was a nurse, originally from Northamptonshire. They married in spring 1961.

He grew up on a Luton council estate and attended Ramridge Primary School. His grandad bought him a cornet aged five and he began playing trumpet in the Salvation Army band.

While at Ashcroft High School he played football for England schoolboys but on leaving school in 1978 he and three friends formed punk band The Friction. Salmon was their drummer and their first gig at Luton Town Hall in April 1979 prompted Luton town council to ban all punk gigs after toilets were damaged. By 1980 he was living in Camden squats and after gigging sporadically and releasing a few records, the band's farewell gig was in 1982.

Salmon had no formal acting training and was working on building sites when he was spotted busking with his trumpet outside London's Tricycle Theatre production of *The Great White Hope* (1985/6). Invited inside to watch, a trumpeter role was later written in for him. He progressed to Billie Holiday tribute *All*



or *Nothing At All* (1989, Tricycle) and Buddy Holly biographical musical *Buddy* (1991, Victoria Palace Theatre, London).

While busking in Kilburn he also met Northern Irish artist Fiona Hawthorne and they married in June 1988. Their relationship saw Salmon through a tragic period, after his mother took her own life in 1986 at just 44.

His stage work brought a TV break as DS Oswald in *Prime Suspect 2* (1992) and parts followed in *Lovejoy* (1993), *Soldier, Soldier* (1994), *Midnight Movie* (1994), *Deep Secrets* (1996), *Silent Witness* (1996), *The Sculptress* (1996), and *Band of Gold* (1997). He played intellectual radical Frantz Fanon in biographical drama documentary *TX: Black Skin, White Mask* (1995).

More recent TV supporting roles have included *Judge John Deed* (2001), *Trial and Retribution* (2004), *Sea of Souls* (2005), *Merlin* (2009), *Spooks* (2010), *Death in Paradise* (2011) and *The Musketeers* (2015).

Recurring TV roles have included Dr Rowan Dunlop in the eighth series of prison melodrama *Bad Girls* (2006), Stephen Templeton in political drama *Party Animals* (2007), Doug Greer in *Law & Order UK* (2009/11/14), Rob Bennett in BBC school comedy *Some Girls* (2012-14) and Det Supt Darren Maclaren in Paul Abbott's police comedy drama *No Offence* (2015).

His best-known role however is Charles Robinson, M's Chief of Staff in three James Bond films; *Tomorrow Never Dies* (1997), *The World is Not Enough* (1999) and *Die Another Day* (2002). He also stood in for Bond in actress screen tests and press rumours linked him to the starring role.

Fantasy fans may also have seen him as Oonu in the mini-series *Dinotopia* (2002/3) and in three Paul WS Anderson fantasy/horror movies, *Alien vs Predator* (2004), *Resident Evil* (2002) and sequel *Resident Evil: Retribution* (2012).



He was also David Tyrel in supernatural series *Hex* (2004/5) and recreated Avon in a BBC Radio 7 reboot of *Blake's 7* (2007).

He featured in Marvel Comics movie *Punisher: War Zone* (2008) and starred as Walter Steele in US superhero TV series *Arrow* (2012-14). He was General Coburn in *24: Live Another Day* (2014) and Jarrod Sands in *Limitless* (2015/16).

Independent British film appearances included *Captives* (1994), *Match Point* (2005), *Clubbed* (2008), *Freestyle* (2010) and *Moving Target* (2011).

Salmon also took part in the tenth series of *Strictly Come Dancing* (2012), surviving to Week Five.

He raised four children, born between the years 1990 and 1999: Sasha, Rudi, Eden and Benjamin.

He played trumpet in a jazz quartet whose biggest gig was the 2008 Cheltenham Jazz Festival – this was due to his old 'boss' M, since Dame Judi Dench was president of the Festival Society.

In 2008 there were unsubstantiated press rumours that Salmon had been chosen to play the Eleventh Doctor. ■

**Above:**  
Colin Salmon  
in *Sea of Souls*  
in 2005.





# MIDNIGHT

➤ STORY 196

On the planet Midnight, the Doctor joins a tourist party for a trip across the airless surface of the world to see the Sapphire Waterfall. But a diversion allows a malevolent entity to board the tour bus and take possession of one of the passengers.







'THE DANGER COMES  
FROM THE PARANOID  
REACTIONS OF THE  
DOCTOR'S FELLOW  
TRAVELLERS.'

# Introduction

**T**he Vashta Nerada of *Silence in the Library* [2008 – see page 6] were, in the best way possible, an amorphous and insubstantial threat – they crept up on their prey, and by the time they were spotted it was too late! *Midnight*, however, served up an even more elusive monster. It lurked unseen, outside the stranded *Crusader 50*, tapping on the craft's hull. It's a very rare instance of a monster whose identity was never revealed. The story focused instead on how this malign force turned the passengers of the bus against each other.

The idea of having a small cast in a confined space for the duration of a story was explored early on, in *Inside the*

*Spaceship* [1964 – see Volume 2], where the action was limited to two rooms in the TARDIS. *Midnight*, however, has more in common with a couple of stories from the 1976/7 series.

Like *The Deadly Assassin* [1976 – see Volume 26] it featured the Doctor travelling without a companion. Donna only appears briefly at the start and the end of the episode. Although, in common with many of the Christmas episodes, the Specials from 2009 and *The Woman Who Lived* [2015], you could argue that the Doctor soon found himself a temporary companion – in this case Sky Silvestry. The character, however, became something other than an ally when she was possessed by the mysterious alien intelligence...





The other 1976/7 series story that may have provided some inspiration for *Midnight* is *The Robots of Death* [1977 – see Volume 26]. Again, it featured a small cast, who were trapped on board a vessel with no means of escape, but the story also has other similarities. The planet *Midnight* and the desert in *The Robots of Death* are both inhospitable, and prized for valuable rare minerals or gems. The spooky events of both stories also have a psychological dimension.

Other stories from around the same time as *Midnight*'s first broadcast – *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and *The Waters of Mars* [2009 – see Volume 61] – followed a small group of people who disturbed an alien intelligence and ended



up being possessed. In *Midnight*, however, the real danger comes not from the alien itself but the paranoid reactions of the Doctor's fellow travellers.

With no scary creatures to grab our attention the story relied on strong performances from the whole cast. It's a terrific example of how the unknown is sometimes the scariest thing of all. ■

**Above:**

The crew of the sandminer in *The Robots of Death*.



## STORY

The TARDIS has brought the Doctor and Donna to a Leisure Palace on the diamond planet of Midnight. The Doctor calls Donna, inviting her on a sightseeing trip, but she would rather sunbathe, [1] so the Doctor goes alone.

The Doctor is welcomed on board the *Crusader 50* shuttle by the Hostess. [2] The other passengers are Professor Hobbes and his researcher Dee Dee Blasco; a sullen teenager called Jethro and his parents Biff and Val; and a woman travelling on her own, Sky.

The Hostess reminds the passengers that Midnight has no air, then hands over to Driver, Joe, who says they will be making a slight detour to avoid a diamond fall.

The passengers get to know each other over the journey. [3] Hobbes is giving a lecture on Midnight, explaining that there is no life in the solar system, when the

vehicle unexpectedly stops. The Doctor bluffs his way into the cabin and asks Joe and Mechanic Claude, what the problem is. They don't know, but they've sent a distress signal so the rescue truck should be with them in an hour. The Doctor suggests looking outside and Joe lifts the screens. They are in an area nobody has ever been to before. [4] Claude thinks he sees something moving towards them before Joe lowers the screens.

The Doctor returns to the passenger section and tells the others that everything is being sorted out. Then there are two thumps on the side of the craft. Then two more on the other side. Then the door rattles as though something is trying to get in. Biff tries knocking the door three times, and gets three knocks in reply! [5]

Sky becomes hysterical. The vehicle rocks violently and is plunged into darkness. The Hostess tells everyone to take the torches from the backs of the







seats, and everyone does, apart from Sky who is sitting alone among some ripped seats. [6]

The Hostess opens the door to the cabin and there is a searing light. The cabin has gone! [7]

The Doctor tells Sky to turn around and she stares into the torchlight. [8] When the Doctor asks her how she is, she just repeats everything he says. And when the other passengers speak, she repeats their words too.

The lights come back on. Hobbes thinks Sky is in a state of self-induced hysteria – but now she isn't repeating their words, she is saying them at the same time. [9] The Doctor wonders what the next stage is. Biff suggests throwing her out, and then the passengers turn against the Doctor, accusing him of treating them like idiots.

Sky stops speaking along with them, only copying the Doctor. Then he starts repeating Sky's words. She claims to be regaining control as whatever-it-is has

transferred into the Doctor. She can move, while the Doctor is paralysed. She says whatever-it-was that killed the driver and mechanic is now inside the Doctor's head. [10]

Dee Dee recalls the Doctor warning that there would be a next stage; the whatever-it-is isn't possessing the Doctor, it's still in Sky and it's draining him. [11]

Sky encourages the passengers to throw the Doctor out – but when she uses the phrases “molto bene” and “allons-y” the Hostess realises that Sky has taken the Doctor's voice and that she is the one who is possessed. The Hostess grabs Sky, opens the door and they are both sucked outside. [12] The door closes and the Doctor recovers, gasping, “It's gone.”

The rescue vehicle arrives and the Doctor is reunited with Donna at the Leisure Palace. Donna asks him what he thinks it was, but the Doctor doesn't know. He thinks it is still out there, and Midnight should be left in silence.



# Pre-production

**I**t was my response to *Voyage of the Damned* [2007 – see Volume 57],” explained showrunner Russell T Davies of his latest script on *Doctor Who Confidential*. The Christmas Special had shown a disaster scenario where ordinary, innocent people were imperilled and had demonstrated the best in human nature, with passengers and crew rising to the occasion to demonstrate bravery and self-sacrifice. For this new story, made as the eighth episode of the 2008 series, Davies was to focus on the darker side of human nature: “The way people turn on each other.”

By February 2007, the eighth episode, was originally allocated to Tom MacRae who had written *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]. MacRae had been commissioned for the 2007 series, but his story had not fitted in and was deferred into the 2008 run, where it suited the overall scheme of the adventures better. “He’s ahead of everyone else, it’s just about ready to film,” commented

#### Below:

The passengers turn to the Hostess for reassurance.



Russell T Davies in *Doctor Who Magazine* during May 2007.

However, MacRae’s script had been scheduled for production late in 2007, largely because other episodes had more outdoor work requiring the summer weather. By early autumn, Davies had concerns about the script which MacRae had developed – *Century House*. Crafted as a double-bank episode which focused on the Doctor rather than his companion (then called Penny), this saw the Doctor joining the line-up of a *Most Haunted*-style television show to track down the ghost of the ‘Red Widow’ in a spooky old clifftop house; with OB vans surrounding the house, the Doctor and the crew discovered rooms flashing back to the 1950s and 1960s in a time disturbance... as Penny watched events unfold on TV at home with her mum. The episode climaxed with a fire.

## Dominant role

**I**n late September, Davies told executive producer Julie Gardner that he felt he had misconceived *Century House*. In terms of its ‘fun’ style and setting, *Century House* was too similar to the preceding episode, *The Unicorn and the Wasp* [2008 – see Volume 58], which was already completing recording. Reluctantly, MacRae’s script was deferred again. Drawing upon another idea which he had had for some time, Davies himself set to work on writing a new one-off story, with only four days available before the director joined for pre-production in mid-October.

By now, the production schedule for the rest of the series was clear. In late





November, two crews would be recording simultaneously and the situation of double-banked episodes would occur for the third year running to allow 14 episodes to be made in the schedule for 13. However, rather than have the Doctor and his companion appear only briefly in one episode – such as with *Love & Monsters* [2006 – see Volume 53] or *Blink* [2007 – see Volume 56] – this time they would each take the dominant role in one story. Consequently, David Tennant would take centre stage as the Doctor in the new eighth episode, while Catherine Tate's Donna Noble would be teamed up with Billie Piper's Rose Tyler to set up the climax of the series in the eleventh episode (ultimately to be called *Turn Left* [2008 – see page 86]). Focusing on the Doctor apart from the opening and closing scenes, this would echo *The Deadly Assassin* in which the Doctor had taken part in an adventure without a regular travelling companion.

“When Russell sold this idea to me, he said, ‘Okay, ask me a question,’” recalled producer Phil Collinson on *Doctor Who Confidential*, “I said, ‘What’s your name?’ He said, ‘What’s your name?’ I said, ‘What?’ He said, ‘What?’ ‘Oh, I see.’ ‘Oh, I see.’ He carried on for about four minutes, and by then I was saying, ‘Stop now!’ and freaked out.” The theft of somebody’s words in an act of imitation was something which Davies realised could be mocking, irritating and unnerving, commenting, “It’s a thing that kids do. When somebody keeps doing it, it drives you mad.”

An influence with regards the aspect of communication was *Darmok*, a 1991 episode of the American science-fiction series *Star Trek: The Next Generation*; when the episode had aired on BBC2 in December 1994, Davies had been so intrigued by its logline (‘The Enterprise receives a signal from the Children of Tama, an alien race with no history of

**Above:**  
Sky and the  
Doctor have  
a cosy chat.





**Above:**  
Biff blames the  
Doctor for their  
predicament.

violence but whose language has been classified as incomprehensible') and thinking it was such an excellent idea that he avoided watching the programme so that he could later develop the concept in his own way.

### Connections: Encore

▶ The Music Channel of Earth Classics plays footage of Raffaella Carrà singing *Do It, Do It Again* from her *Top of the Pops* appearance of Thursday 27 April 1978. This was an English version of the song *A far l'amore comincia tu*, which had been a hit in the UK chart for the Italian actress and singer in 1978, and she had appeared performing it on BBC1's *Top of the Pops* on both Thursday 13 and Thursday 27 April.



Having had the idea of the threat for the story for some time, the setting was inspired when Davies caught a broadcast of the 2003 horror film *Jeepers Creepers II* in which a bus carrying a high school basketball team and cheerleaders suffered a blow out and was attacked by an ancient creature known as 'the Creeper'. This setting of a 'bus' on an alien planet was a confined and inexpensive location for the Doctor's adventure with minimal CGI material while Donna spent the time moonbathing.

Davies had started writing the new episode by Saturday

13 October, with preparation due to start two days later. The eighth episode joined the sixth episode (latterly *The Doctor's Daughter* [2008 – see Volume 58]) to form the sixth production block ('Block Six') which would be directed by Alice Troughton. Preparation work on the two episodes began on Monday 15 October, with tone meetings on the afternoon of Monday 22.

"He told me that this idea just came to him and he sat down and wrote it quickly, in a day or so," said actor Lesley Sharp of Davies' script in *Radio Times*, "It just flowed out of him, this weird idea." Davies' story could be accomplished quite cost-effectively in scenic terms by setting it inside a single location and with a limited number of characters. Rather than have the Doctor facing a tangible enemy, the threat for him would be two-fold; although his initial concern was the possession of a fellow passenger, the Doctor would ultimately be threatened by human paranoia, manifested as a violent witch-hunt. "It's very rare to see the Doctor out of control," observed Davies on *Doctor Who Confidential*, "but he cannot control people."

### Limited intelligence

**T**he futuristic vehicle in which the drama was set was originally the Crusader Five shuttle bus. However, on Sunday 14 October, *Doctor Who Magazine* writer Ben Cook suggested that as this would be the 50th episode of *Doctor Who* to be broadcast since the 2005 revival, renaming the vehicle as *Crusader 50* would be a nice nod to the milestone. "I didn't realise that this was our 50th until *Doctor Who Magazine* pointed it out to me," admitted Davies. "Everyone on the production team was gobsmacked. None of us had been keeping count." Aboard



the vessel was a range of identifiable characters, each a potential ally to the Doctor, but fated to fail him when needed. Jethro, the free-thinking son of the Cane family, would lose faith in the Doctor and be bullied by his father. His selfish mother, Val, exhibited a hysteria which fuelled the fear of others. Hobbes, the learned academic of limited intelligence, would become a desperate, scared man. His smart student, Dee Dee, who worked out what was going on, was too terrified to intervene. The hero would turn out to be the cruiser's nameless stewardess. "She's the one you take your eye off," observed Davies.

Another aspect creating tension and peril for the Doctor was his own character. "His own arrogance starts to bring him down," explained Davies in *Doctor Who Confidential*. "Everything that's strong about the Doctor is pulled away bit by bit,

until he's the one [the passengers] want to kill." The Doctor's usual vocal authority was diminished by the possessed Sky's mechanical repetition of his words, making his usually inspiring speeches sound false and stilted.

The bulk of the script comprised just one scene, with Scene 9 running for 44 of the 60 pages. For recording, this was broken down into scenes 9A to 9K, with the production team noting that, because of the real-time nature of the events aboard the *Crusader 50*, this could almost have been done live.

Davies struggled with the script for a few days, aware that at times the dialogue was turning into the 'Balloon Debate', a situation where speakers attempted to gain approval as to which of a group of people

**Below:**

The Doctor uses his psychic paper to gain access to the cockpit.





### Connections: Kids classics

▶ The youngsters' Animation Archives on the *Crusader 50* is represented by a *Betty Boop* cartoon. Betty Boop was a character with notable sexual appeal for her time who featured in cartoon shorts made by Max Fleischer released from 1930 to 1939. The excerpt shown was from *Betty Boop and Grampy*, released in August 1935 where Betty's elderly relative, Grampy, entertained his guests

with household items which played *Hold That Tiger*.



aboard a hot-air balloon that was losing height should be thrown out to save all the others. After getting stuck on several occasions, he finally finished in the small hours of Thursday 18 October. For the title of the story, he considered either *Midnight* or *Crossing Midnight*.

At this stage, Davies had a longer sequence where Sky dropped the imitation of other people's voices one by one to feature solely on the Doctor, although this element had to be deleted for timing reasons. Davies had in mind that Sky suffered from paranoia; emotionally disturbed, possibly due to a relationship breakdown,

she was on her way to commit suicide.

Receiving a draft of the script on Thursday 18 October, David Tennant learnt the value of pi over breakfast the next morning to impress Davies at the readthrough for Block Five later that day. The shooting script for the episode was

### Right:

Professor Hobbes is convinced that nothing can go wrong on their jaunt.



issued on Friday 16 November. Knowing that there was little money available for effects, Davies structured the script in such a way that the majority of the CGI work was used for the establishing sequences early in the episode. The Leisure Palace was described as 'a city of interconnected glass bubbles, rising upwards'. In the boarding depot, the Doctor gazed upon, 'a big bus-truck, "*Crusader 50*", parked in an industrial garage. It's a solid, chunk tank like the [SHADO] Mobiles in [the 1970 television series] *UFO*, but twice the size; caterpillar treads, big headlights.'

Davies avoided giving too much in terms of backstories to the characters in the episode as he wanted to focus on the immediacy of their situation. Of the characters aboard the *Crusader 50*, the Hostess was 'beautiful, professional, a bit sharp, [wearing a] smart uniform', Professor Winfold Hobbes was 'late 50s, a bit shambolic, glasses, all enthusiasm'





and was with 'his Plain Jane assistant, Dee Dee Blasco, 20s, shy', the family comprised Biff Cane and Val Cane, '40s, a nice, smiling couple, classic holidaymakers, and their 18 y/o son, Jethro, bit of a Goth, sullen, moping', and Mrs Sky Silvestry who was '40s, a businesswoman, in a suit. Strong, but quiet, alone, withdrawn... She's not a smiler.' In the small cockpit, Driver Joe was '40, [a] big bloke' while Mechanic Claude was '20, [a] grease monkey'. When Sky became possessed, the script noted that 'she's insane. Eyes wild and glittering. But clever. No special make-up, no FX, just the start of something... different.'

Along with the accompanying episode, *The Doctor's Daughter*, in Block Six and *Turn Left* in Block Seven, the readthrough for what would eventually be called *Midnight* was held in London at Bloomsbury Baptist Church on Friday 23 November. "I was just thrilled by it," said David Tennant of the script on *Doctor Who Confidential*, "that

we were doing something that different. Very bold in *Doctor Who* terms. Quite a grown-up script. Scary in quite an adult way." Even at the readthrough, Davies had been concerned that what worked on paper would not work when acted out.

The main guest star for the episode, playing Sky Silvestry, was Lesley Sharp, who had featured in *Clocking Off* and *Afterlife*, and had previously worked on two other Russell T Davies projects; she had starred as Rose Cooper in *Bob & Rose* and then portrayed Judith Roach in *The Second Coming* alongside Christopher Eccleston.

"We've wanted Lesley to appear in the show ever since 2005," explained Phil Collinson, "it was just a matter of waiting for the right part!" Sharp herself told *Doctor Who Magazine*, "Russell has become a friend

#### Above:

The passengers of the *Crusader 50* are enthralled by Professor Hobbes' slide show.

#### Connections: Klikety-klik

► The distance covered by the *Crusader 50* is measured in klicks, a military term referring to kilometres which originated from US troops in the 1950s.

100 KLIKES LATER...



**Above:**

Jethro's holiday turns out to be more eventful than he had expected.

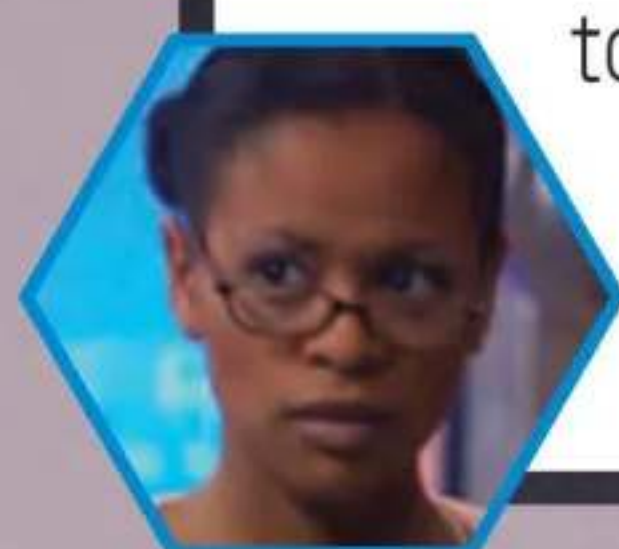
**Right:**

Dee Dee wrote a paper on the Lost Moon of Poosh.

### Connections: Forbidden fruits

▶ Dee Dee quotes, "We must not look at goblin men/We must not buy their fruits/Who knows upon what soil they fed/Their hungry, thirsty roots?" from the 1859 poem *Goblin Market* by English writer Christina Rossetti, first published in 1862. During production, Lesley Sharp referred

to her character as "the goblin in the corner".



as well as a colleague. I was keen to work with him again. I'm a great admirer of the way that the new *Doctor Who* has gone. It's wonderfully written and executed." Also speaking to *Doctor Who Magazine*, Davies recalled that he suggested Sharp for Sky: "I actually wrote it thinking of her – because I'd been dying to work with her again, and she'd keep asking to be in *Doctor Who*. She'd send me emails asking to be the Queen of Outer Space, which isn't what

she got, but this is better, probably." Sharp quickly agreed to play Sky and was the first of the cast to be booked in late October.

The production team of *Holby City* released Rakie Ayola for a fortnight from her role as Kyla Tyson so that she could play the nameless Hostess; Rakie had also appeared in *Sea of Souls*. Originally cast as Professor Hobbes was Sam Kelly who had appeared in the sitcoms *Porridge* and *'Allo 'Allo!* among others; he had also featured in the *Doctor*

*Who* audio dramas *The Holy Terror* in 2000 and *Return to the Web Planet* in 2008. However, Sam was unfortunately involved in a car accident on The Strand and broke a leg; three days before the readthrough it was clear that the part would have to be recast. At short notice the part of Hobbes went to David Troughton, who had featured in series such as *A Very Peculiar Practice* and *Jericho*. Troughton was the son of Patrick Troughton who had played the Second Doctor between 1966 and 1969; he himself had appeared as an extra in his father's story *The Enemy of the World* [1967/8 – see Volume 11], and in more prominent roles in both *The War Games* [1969 – see Volume 14] and *The Curse of Peladon* [1972 – see Volume 18]. "So I was rung up with two days' notice to go to Cardiff," explained Troughton in *Radio Times*, "I wrote to Sam: 'Promise it wasn't me!' It's not very nice getting a job in that way, but the show must go on." Indeed, Troughton had recorded a new appearance







in *Doctor Who* only days before, recording the audio play *Cuddlesome* on Wednesday 21 November, with the story being given away on CD for free with issue 393 of *Doctor Who Magazine* in March 2008.

## Casting

Playing Dee Dee was Ayesha Antoine who had featured as Poppy Silver in *Grange Hill*. Lindsey Coulson, cast as Val Cane, had spent some time as Carol Jackson in *EastEnders* and featured in *MIT: Murder Investigation Team*, while her screen husband Biff, Daniel Ryan, had been Darren Alexander in *Linda Green* (including the episode *Rest in Peace* written by Davies) and Andy Lewis in *Bob & Rose*, in addition to his roles in *Steel River Blues* and *The Whistleblowers*. The part of their son, Jethro, was the second television role for Colin Morgan, following Catherine Tate's 2007 Christmas Special; later in *The Stage*, Morgan commented how much he was to

learn from David Tennant on his *Doctor Who* assignment, and shortly afterwards was cast in the new BBC One series *Merlin*. The young actor also recorded a video production diary for the interactive *Doctor Who* website.

On Sunday 25 November, the *Daily Express* ran a story entitled *Doctor Who's Hollywood Snub* in which it claimed that attempts by BBC bosses 'to recruit the likes of Sir Ben Kingsley, Dennis Hopper and Gary Oldman to take on the Time Lord have met with failure', with the usual nameless 'insider' who was 'close to the show' commenting, 'The BBC is looking for a top cast announcement. Sir Ian McKellen and David Thewlis have also been mentioned, but no one has yet been signed. They are starting to scrabble about for someone.' The paper also commented that David Tennant would depart after three Specials to be shown in 2009. The same day, John Barrowman was a guest on BBC One's *The Big Question*. ■

### Above:

Biff and Val are all for chucking the Doctor off the bus.



# Production

'THE PASSENGER SECTION OF THE VESSEL WAS VERY CLAUSTROPHOBIC.'


**W**hile *Turn Left* started principal photography on Monday 26 November with Catherine Tate, the cast of *Midnight* was accorded that rare luxury of a rehearsal day. "We had the set all marked out in the rehearsal room," explained Russell T Davies in *Doctor Who Magazine*, "with line-runs and discussions of characters and motive. Everyone became good mates on that day." The day that recording began, Tuesday 27, *Radio Times* revealed that David Tennant

would be the final guest in the current run of *Top Gear*.

A couple of additions were made to the shooting script as pink revisions on Tuesday 27 November, notably Val telling Biff to make Sky stop repeating everything they said after which Biff advanced on their fellow passenger, and also a discussion about the consequences of the possessed Sky reaching civilisation.

Inspired by 1950s airliners for Pan Am and TWA, the main set was the passenger compartment of the *Crusader 50* which had been built in Studio 6 at Upper





Boat Studios, and incorporated a galley made from parts of an old plane. This would be home to the main cast for the next fortnight, with recording scheduled to run from 8am to 7pm each day. Unusually, recording for the instalment ran almost completely in sequence, and the passenger section of the vessel was indeed claustrophobic, especially with a camera team squeezed in alongside the actors. The production schedule added to this feeling, with the guest cast ferried from their hotel before dawn's first light, and not departing until after night had fallen.

The first recording day saw the introduction of the travellers in the opening scene after the titles, going through to the scene 98 clicks later. This required an oil wheel projection for the artistic installation by Ludovic Klein, the playback of Raffaella Carrà performing *Do It, Do It Again* on a series of flat screens built into the set, and also the projection of a Betty Boop cartoon supplied by the Moving Picture Archive. That evening, *X-aminig Kylie* – in which Tennant chatted to his former *Doctor Who* co-star Kylie Minogue about her new album – aired at



### Connections: Friends and phrases

► The Doctor again uses two of his favourite phrases, "Allons-y!" ("Let's go" in French) and, "Molto bene!" ("Very good" in Italian); these had first appeared in *Army of Ghosts/Doomsday* [2006 - see Volume 53] and *Human Nature/The Family of Blood* [2007 - see Volume 56] respectively. He also comments to Sky that he had "a friend who went to a different universe", referring to Rose in *Doomsday* [2006 - see Volume 53].



**Far Right:**  
Filming on the cramped set.

**Below:**  
Peter McKinstry's designs for the *Crusader 50*.

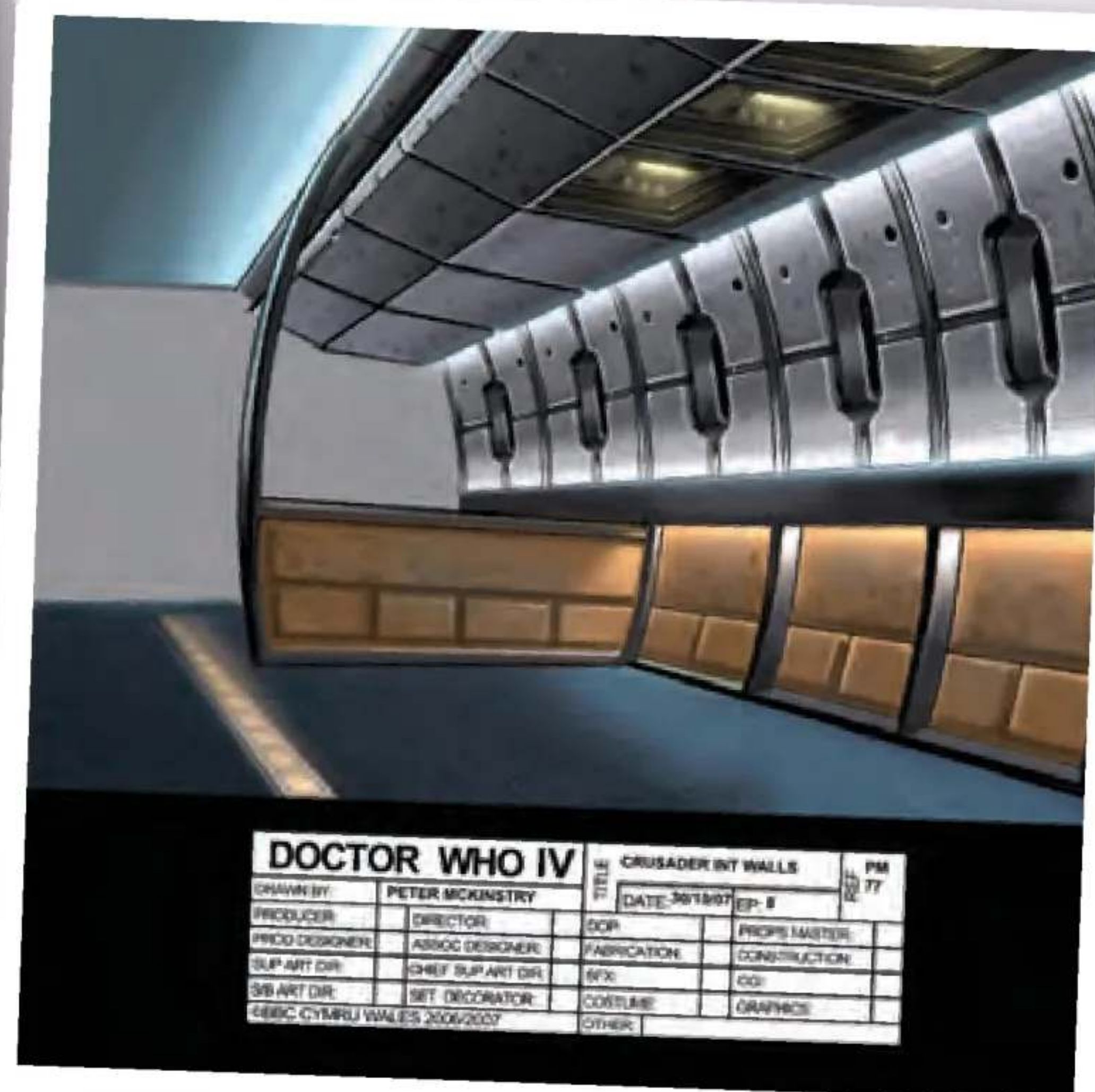
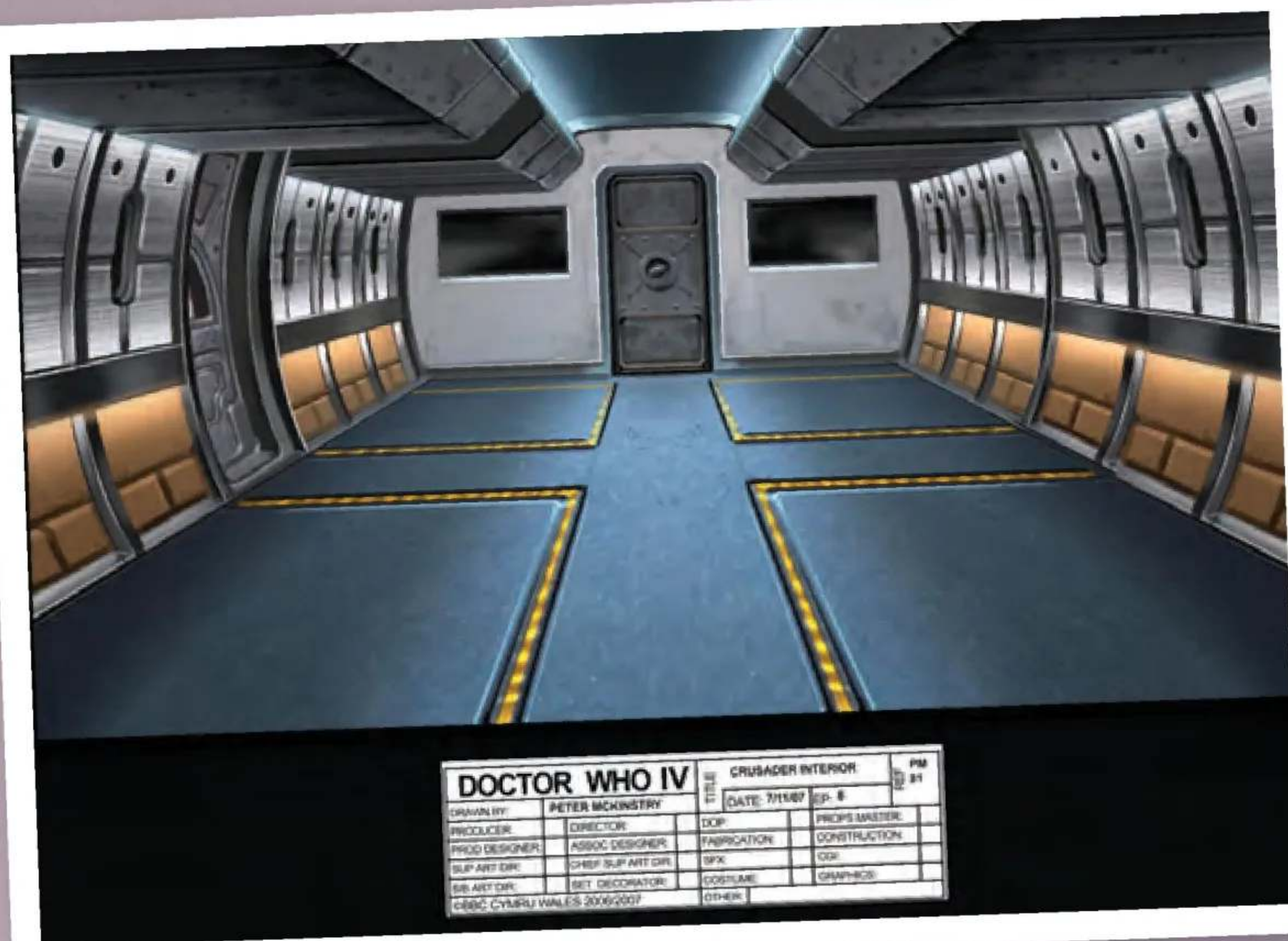
10.30pm on Radio 2, and was rated as the *Radio Times* Pick of the Week.

Work continued in Studio 6 on Wednesday 28 with material from the Doctor talking to Sky through to the driver's cabin sequence, for which a greenscreen was used behind the Finitoglass allowing the CGI vista of Midnight to be inserted during post-production. After the wrap that night, the Any Effects crew under Danny Hargreaves pre-rigged the pneumatic panel that would buckle beside Sky during the following day's work. The same day, ITV Teletext carried a story about

how actor Sean Pertwee, the son of Jon Pertwee who had played the Third Doctor from 1970 to 1974, had placed £50 on himself to succeed David Tennant as the Doctor in a joke bet. With odds of 12-1, locals believed he had inside information, and placed similar bets.

Thursday 29 November saw recording of the passengers reacting to external knocking on the hull; the banging was performed by crew members behind the set wall, with on-set performances suggesting that this noise came from different places. Tennant won the Screen category of the Glenfiddich Spirit of Scotland Awards that evening, with coverage from STV. His award was accepted by his father, and Tennant sent a recorded message saying, "I'm really gutted that I'm not there with you tonight. I'm down in Cardiff saving the universe, well someone has to. I think that my dad and my sister are there with you tonight so please look after them." "It would be tempting to keep it," joked his father of the award, "but I will make sure that he gets it."

*Pertwee Son Wants Who Role* was the title of a story from *The Sun* on Friday 30, picking up on the Teletext item about Sean Pertwee. "I'd definitely do it if I was asked," explained the actor, "and I'd definitely do something in the show such as a guest character." He also commented that his five-year-old son Alfred loved *Doctor Who*. Meanwhile at Upper Boat, stunt arranger Crispin Layfield ensured nobody was hurt when the *Crusader 50* was plunged into darkness and the inhabitants were thrown around. *Doctor Who Confidential* was on set to show camera operator Julian Barber







using a Dutch head on his camera to tilt the picture from side to side, while the cast members threw themselves in the opposite direction to simulate the turbulent force.

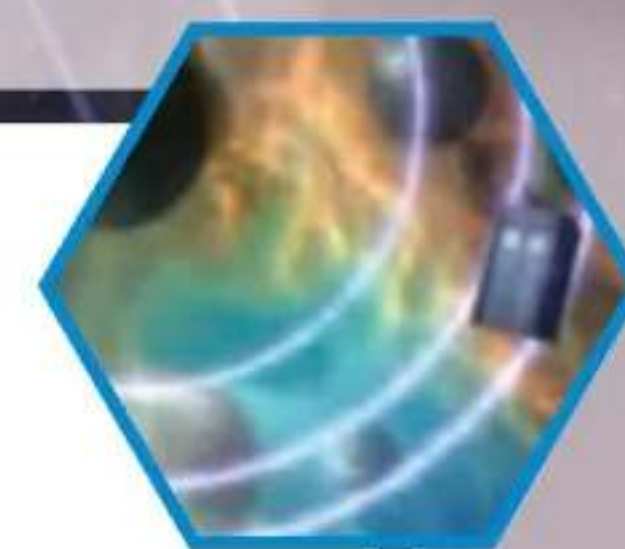
Block Six did not record on Saturday 1 December, with David Tennant instead joining the crew of Block Seven to work on *Turn Left*. That evening, Freema Agyeman appeared as herself on a comedy sketch on BBC One's *The Omid Djalili Show*. In this, her talk at a children's party was interrupted by a wannabe-actor played by Omid who was desperate to impress her by impersonating a Dalek and a Cyberman... until she gave him a Glaswegian kiss.

## Square root of pi

**A**board the *Crusader 50* on Monday 3 December, Jane Jones joined the crew to operate an autocue screen for the next three days, allowing Lesley Sharp and the cast to perform Sky repeating or speaking in sync with her fellow travellers. The camera team of *Confidential* was again at Upper Boat for when Sky started to repeat what the others were saying. In particular with her scenes with Tennant

such as the speech where both the Doctor and Sky recited the square root of pi, Sharp told the BBC Three crew, "We just had to get together and do it again and again and again before the camera was turned on." Speaking to *Doctor Who Magazine*, Sharp explained, "Alice [Troughton] worked out very specifically which bits I was going to be on camera for and which bits I wasn't, so I only had to learn certain sections. Also, I did quite a lot of work on it in post-production, so it wasn't as bad as it appeared to be." For the overlapping dialogue scenes, Alice Troughton had the cast perform the shots several times, first of all normally, and then numerous times with all bar one character miming. In this time-consuming manner, each individual line of dialogue could be recorded for the final sound mix.

## Connections: People and places



▶ When testing Sky, the Doctor refers to the Medusa Cascade - mentioned in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 - see Volume 56] and *The Fires of Pompeii* [2008 - see Volume 57] - and also names his recent travelling companions ("Rose Tyler, Martha Jones, Donna Noble"). When his fellow passengers demand his name, he falls back on the John Smith alias first ascribed to him in *The Wheel in Space* [1968 - see Volume 12] and used frequently since then.



**Far right:**

The Doctor attempts to calm the panicked passengers.

**Below:**

The Doctor wished that he'd chosen the vegetarian option.

Monday 3 and Tuesday 4 December also saw a BBC crew at work recording with Cybermen in the vicinity of St Paul's Cathedral in London... but this was for the BBC One soap opera *EastEnders*. An emotional break-up was being planned for Valentine's Day 2008 between estranged husband and wife Bradley and Stacey Branning, played by Charlie Clements and Lacey Turner. Stacey bought *Doctor Who* fan Bradley tickets for a special *Doctor Who* exhibition and event entitled The Time Lord Revisited, the centrepiece of which was to be a reconstruction of a classic scene from *The Invasion* [1968 – see Volume 13] (with Bradley even referring to the animated reconstruction of the story's two missing episodes on the November 2006 DVD release). However, the romantic drama played out against this background was destined for heartbreak and upset...

On Tuesday 4 the Doctor was busy attempting to prevent his fellow passengers

taking any rash action against Sky, and fell victim to their paranoia. The *Doctor Who Confidential* team was again there to catch all the action. The next day, *The Sun* commented that 'lucky Time Lord David Tennant will have FOUR assistants run to his rescue after he is badly injured in an explosion', noting that Donna, Martha, Rose and Sarah Jane Smith would all feature in the series finale. Trapped inside the *Crusader 50*, Sky was now leading the Doctor's dialogue rather than syncing to everyone's. In the afternoon, Billie Piper arrived from working with the Block Seven unit and performed the shot of Rose mouthing silently on the screen; this footage would first be seen by viewers in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58].

Benjamin Cook was present at Upper Boat representing *Doctor Who Magazine* on Thursday 6 December, covering Sky







incriminating the powerless Doctor, while a minimal *Torchwood* unit was recording inserts on the set of *The Sarah Jane Adventures* nearby. It was also announced that *Doctor Who* had again been nominated for an award given by *The South Bank Show*, something it had previously lost out on.

## Pillow substitute

**I**t was also on Thursday 6 that the broadcast order of the series was revised. Both the tenth episode by Steven Moffat (latterly entitled *Forest of the Dead* [2008 – see page 6]) and the eleventh episode by Davies (*Turn Left*) [see page 86] now featured alternative lives for Donna, and Phil Collinson felt that it was unwise to screen these on consecutive weeks. Consequently, *Midnight* was moved from its fiftieth episode slot to become the new tenth episode, with Moffat's two-parter moved up the running order to become the eighth and ninth episodes of the 2008 series. This initially concerned Davies regarding the appearance of Rose, who had last been seen fleetingly in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58], as he wanted to keep the character's return in the minds of the audience.

*Doctor Who Magazine* was again represented by Ben Cook on set on Friday 7 December where the cast and crew swiftly moved through the sequences of the passengers turning on the Doctor, wrapping early at 6.25pm. Crispin Layfield

supervised the manhandling of David Tennant by the cast, with a pillow substituted for the Doctor in any shots which didn't actually need to show him. Any Effects set up the airlock sequence with the breakaway panel and jets of CO2 gas.

The same day, CBBC's *Newsround* ran the story *Would Pullman write for Dr Who?* in which it revealed that Philip Pullman, the author of books such as *The Golden Compass*, had said that writing an episode of *Doctor Who* "sounds like enormous fun" and that the recent series "has been wonderful. I've really enjoyed it. David Tennant is terrific. Billie Piper was wonderful as Rose." It was also noted that Anthony Horowitz, the author of *Stormbreaker*, had approached the BBC about writing an episode. That evening, a special edition of BBC Two's *The Money Programme* entitled *Airfix: Britain's next Top Model?* covered the relaunch of the ailing model company being centred on its forthcoming range of *Doctor Who* models, and the problems which the organisation had encountered in manufacturing these.

At Leicester's National Space Centre, a Dalek Day was held at the *Doctor Who* Up

## Connections: Jump ship

▶ The TARDIS does not appear at all in *Midnight*, something that had not happened since *Genesis of the Daleks* [1975 – see Volume 23].



**Below:**  
Bus rage!





**Right:**

The Hostess makes the ultimate sacrifice



Close exhibition on Saturday 8 December. By now, *Doctor Who* was the subject of the fourth bestselling calendar for 2008, just behind those for *High School Musical*, and Liverpool and Manchester United football clubs.

*Doctor Who Magazine*, *Doctor Who Confidential* and Richard Jenkins of BBC Interactive were all present for recording on Monday 10 December which covered the Hostess and Sky being sucked out of the airlock. This effect was supervised by Crispin Layfield, working closely with wire expert Bob Schofield. Wearing jerk rig harnesses, Lesley Sharp and Rakie Ayola were yanked out of the set toward safety mattresses in the brightly lit studio space. “That’s what you call a *Doctor Who* death,” Phil Collinson commented to Rakie Ayola after she completed this shot, while the crew shook blankets and rustled plastic bags to simulate the sound of the sudden air escape. With the scene of the survivors awaiting rescue completed, the pre-credit

sequence of the Doctor at the boarding depot was recorded. At the same time, Russell T Davies was featured on BBC News 24’s *Entertainment Today* programme at 6.35pm in which he discussed Kylie Minogue’s forthcoming appearance in *Voyage of the Damned*, commenting, “Put her together with David Tennant, who is just sizzling on screen, and this gives even more than ever in this Christmas episode. I could not be happier! Seriously, it’s fantastic entertainment for Christmas Day!” Later that night at 10pm, on *Be...*, a magazine programme on the digital BBC Two Wales service, Russell T Davies discussed his career and his various *Doctor Who* related series, Murray Gold spoke about his work composing the series’ music, and *Voyage of the Damned* was previewed.

## Closing scenes

**T**he final day of recording on *Midnight* – Tuesday 11 December – also saw the start of work on *The Doctor’s Daughter*, which is how the day began for Alice Troughton’s crew at Upper Boat. With this work completed, the BBC team travelled to Newport where the premises of Dylan’s Health Spa at the Celtic Manor Resort featured as the Leisure Palace foyer for the opening and closing scenes of the episode. Electrician Clive Johnson prepared some special underwater lighting at the spa, with Catherine Tate joining David Tennant to record her scenes through to 2.30am. ■

### PRODUCTION

**Tue 27 Nov 07** Upper Boat Studios – Studio 6: Crusader 50

**Wed 28 Nov 07** Upper Boat Studios – Studio 6: Crusader 50/Crusader 50 –

Driver’s Cabin

**Thu 29 – Fri 30 Nov 07** Upper Boat Studios – Studio 6: Crusader 50

**Mon 3 – Fri 7 Dec 07** Upper Boat Studios – Studio 6: Crusader 50

**Mon 10 Dec 07** Upper Boat Studios – Studio 6: Crusader 50/Boarding Depot

**Tue 11 Dec 07** Dylan’s Health Spa, Celtic Manor Resort, Coldra Woods, Usk Valley, Newport (Leisure Palace Foyer)



‘“WE’VE WANTED LESLEY TO APPEAR IN  
THE SHOW EVER SINCE 2005,” EXPLAINED  
PHIL COLLINSON.’





# Post-production

**Above:**  
The Doctor isn't allowed to enjoy his sightseeing tour for very long.

**T**he Mill started on the CGI work for the episode, now officially announced as *Midnight* (after Russell T Davies considered the title *Knock Knock*), in mid-March and had completed its work on the Leisure Palace, the glittering but deadly surface of *Midnight* and the bus-truck *Crusader 50* (designed by Ian Bunting) by mid-April.

Murray Gold completed his score for the episode during April, ready to add to the most complex sound design of any episode of *Doctor Who* to date. The *Doctor Who Confidential* team decided to highlight the work of the sound team on *Midnight* and so covered the post-production effort on the programme; this included Russell T Davies and Julie Gardner attending the final mix, and also David Tennant dubbing sequences he had recorded months earlier – a process which he openly professed to dislike. In *Doctor Who Magazine*, Davies recalled,

“Lesley Sharp was called in for a dubbing session... only to discover that there were roadworks outside the recording suite. So loud, that it penetrated even soundproofed walls! The session had to be postponed, which meant that the final mix was delayed.” Crowd ADR material for the episode was recorded at AIR Studios on Thursday 17 April.

A few minor trims were made; these had to be done very carefully because of the complex edit and the fact that the bulk of the episode was one single scene. These included the Hostess warning the passengers about the deadly properties of X-tonic light, Hobbes emphasising that nobody had ever set foot on *Midnight*, Driver Joe admitting to the Doctor that he had no idea what the vessel's problem was, Hobbes asking the hostess to make them all “a nice hot drink” to calm things down, and Dee Dee realising that Sky had taken the Doctor's voice. ■



# Publicity

▶ Throughout the week leading up to transmission of *Midnight*, the *Daily Mirror* continued its free gift of six *Doctor Who* stickers which had launched the previous Saturday. On Tuesday, the new issue of *Radio Times* carried the article *Stay Sharp!* in which Nick Griffiths chatted to Lesley Sharp and David Troughton about the forthcoming instalment. *Midnight* again made *Doctor Who* both Pick of the Day and Drama of the Week with TV editor Alison Graham who described it as a 'talky episode' and compared it to the narrative of a 1970s disaster movie.

▶ *Doctor Who Magazine* previewed the episode in issue 396, including quotes from Russell T Davies and David Tennant.

▶ In the run up to broadcast, several of the guest cast for *Midnight* had mentioned their work on *Doctor Who* on other TV shows. Rakie Ayola had appeared on BBC Two's *Ready Steady Cook* on Tuesday 3 June, and on Thursday 12 June, Lindsey Coulson featured on ITV1's GMTV to talk to Andrew Castle and introduce a clip from that Saturday's episode. Lesley Sharp, who was promoting her new stage project *Harper Regan*, talked to Simon Mayo on his BBC Radio 5 Live show that afternoon, featured on ITV1's *Loose Women* and the following morning guested on BBC One's *Breakfast*. Meanwhile in *The*

*Sun* on Wednesday 11, Keeley Bolger reported on a *New David for Doctor Who?* revealing that comedy actor David Mitchell of *Peep Show* would love to be in the series. "I'd quite like to be Doctor Who and that's the trouble," he explained, "But I don't think I'd stand much chance. Nowadays they have to be attractive."

▶ On the day of *Midnight*'s broadcast, it was announced that Russell T Davies had been awarded an OBE in the Queen's Birthday Honours List. "I'm delighted to accept," Davies told *The Times*. "I hope it does the whole industry a bit of good, for the writing of television drama to be recognised."

## Below:

Whose side is everyone on?





'WHAT WE CAN'T SEE  
IS MUCH MORE ALARMING THAN  
WHAT WE CAN.'



# Broadcast

▶ In its marginally later slot of 7.10pm, *Doctor Who* was again the top-rated show of the night with over eight million viewers, easily beating the live Euro 2008 coverage on ITV1 and propelling it into fifth position in the week's charts, making it one of the highest-placed episodes ever. In Gloucester, *Doctor Who* fans could watch the episode on the Guildhall's cinema screen where a special arrangement had been made with the BBC similar to that for the previous year's *Blink*. *Look Who's Talking* was the title of the corresponding *Doctor Who Confidential* at 7.55pm on BBC Three.

▶ On Sunday 15 June, the *Mail on Sunday* hinted at a forthcoming major project for David Tennant in *Elementary, dear Doctor*, with the actor touted to portray fictional sleuth Sherlock Holmes in a major Hollywood movie. "Tennant is a strong candidate," said an insider. "Even physically, he fits well with the role." Producer and writer Lionel Wigram confirmed that the actor was under consideration, adding, "We have talked about different people but there are no decisions made at this point."

▶ The episode was reviewed by the papers the next day. Sam Wollaston in *The Guardian* was positive about the 'psychological drama', writing, 'And it's great. Because what we can't see is much more alarming than what we can. It's tense and claustrophobic, and it gnaws away at you.' In *The Times*,



Andrew Billen was more cautious of the dialogue-heavy episode, summarising, 'It showed that even if it fails as often as it succeeds, this series is not afraid of variety. Like the passengers aboard the charabanc, *Doctor Who* is dead scared of repetition.' The episode was reviewed by David Owen in issue 399 of *Doctor Who Magazine* who observed, 'To the viewer, the worrying part of the story is when the Doctor loses control.'

▶ That evening on Sky One, *50 Ways to Leave Your TV Lover* was a compilation of dramatic split-ups, with the Doctor's farewell to Rose from *Army of Ghosts/Doomsday* [2006 – see Volume 53] voted in at the number one slot. Sunday night also saw a BBC Three

**Above:**  
The Doctor must contend with an invisible invader.



MIDNIGHT



**Right:**  
The harsh  
sunlight of  
Midnight.

repeat of *Midnight* in the later slot of 8.30pm (where it rated second for the channel for the week having attracted 1.1 million viewers), and without the usual *Cut Down* edition of *Doctor Who Confidential*; the commentary – recorded by supervising sound editor Paul McFadden, sound recordist Julian Howarth and second boom operator Bryn Thomas – was still broadcast on BBC7 at, appropriately, midnight. *Midnight* then aired again on BBC Three at 9pm (seen by around 400,000 people), followed by the *Cut Down* version of *Look Who's Talking* at 9.45pm.

- ▶ The sound team on the episode won both a Royal Television Society Award and a Welsh BAFTA for its contribution to *Midnight*.
- ▶ *Midnight* was adapted as a stage play about a group of strangers trapped

aboard a giant space truck and staged at the Lass O’Gowrie in Manchester from Tuesday 3 to Sunday 8 January 2012. Because this was not a licensed BBC production, the character of the Doctor was now a character called Doctor John Smith, played by Mike Woodhead, with Zoe Matthews as Sky Sylvestry. The play, directed by Brainne Edge and produced by Gareth Kavanagh and Lisa Connor with Davies’ permission, ran to 50 minutes and was performed to limited audiences at the small venue.

- ▶ “Knowing that Steven Moffat’s two-parter in the Library would be full of terror, I fancied a little run of dark episodes,” explained Russell T Davies of his claustrophobic, unnerving script, “but really I just got an idea in my head. Like an itch. And it wouldn’t go away.”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Midnight	Saturday 14 June 2008	7.10pm-7.55pm	BBC One	43'49"	8.05M (5th)	86



# Merchandise

**T**he *Doctor Who* Series 4 Volume 3 BBC DVD, released in August 2008, included *Midnight* and the episode was later part of *The Complete Fourth Series* DVD box set, released in November 2008. The box set included the trailer for the episode and a commentary by David Tennant, Russell T Davies and Alice Troughton. This was reissued as part of *Doctor Who: The Complete Series 1-4* in October 2009 and as *The Complete Fourth Series* in August 2014.

*Midnight* was featured in issue 26 of GE Fabbri's *Doctor Who – DVD Files*, published in December 2009.

Incidental music for the episode featured on *Doctor Who: Original Television Soundtrack: Series 4* which was released by Silva Screen in November 2008. It was later reissued as part of Silva Screen's 11-disc *Doctor Who – The 50th Anniversary Collection* in September/November 2014.

A limited edition of 1,000 *Midnight* stamp covers, signed by David Troughton, were issued by the Stamp Centre in 2008. ■



**Left:** Behind the scenes with *Doctor Who Confidential*.



**Far left:** A track from *Midnight* was included on the *Doctor Who: Original Television Soundtrack: Series 4*.





# Cast and credits

CAST

**David Tennant** ..... The Doctor  
**Catherine Tate** ..... Donna Noble  
with  
**Billie Piper** ..... Rose Tyler  
**Lesley Sharp** ..... Sky Silvestry  
**Rakie Ayola** ..... Hostess  
**David Troughton** ..... Professor Hobbes  
**Ayesha Antoine** ..... Dee Dee Blasco  
**Lindsey Coulson** ..... Val Cane  
**Daniel Ryan** ..... Biff Cane  
**Colin Morgan** ..... Jethro Cane  
**Tony Bluto** ..... Driver Joe  
**Duane Henry** ..... Mechanic Claude

UNCREDITED

**Michael Green** ..... Waiter  
**Jayne S.R. Hyte-Hunt, Daryl Adcock, Paul Sparrowham, Paul Ganney, Lindsay Hollingsworth, Matthew Jones, Nicholas Lupton, Holly Cracknell, Nicole Casey** ..... Crowd ADR

CREDITS

Written by Russell T Davies  
Produced by Phil Collinson  
Directed by Alice Troughton  
1st Assistant Director: Gareth Williams  
2nd Assistant Director: Jennie Fava  
3rd Assistant Director: Sarah Davies  
Location Manager: Gareth Skelding  
Unit Manager: Rhys Griffiths  
Production Co-ordinator: Jess van Niekerk  
Production Secretary: Kevin Myers  
Asst Prod Co-ordinator: Debi Griffiths  
Contracts Assistants: Lisa Hayward, Kath Blackman  
Continuity: Non Eleri Hughes  
[uncredited: Eleri Wyn]  
Script Editor: Helen Raynor  
Camera Operators: Julian Barber, Joe Russell  
Focus Pullers: Steve Rees, Duncan Fowle  
Grip: John Robinson  
Camera Assistant: Tom Hartley  
[uncredited: Jon Vidgen]

**Belwo:**  
The passengers of the *Crusader 50* are on a trip they'll never forget.





## Cast and credits

Boom Operator: Jeff Welch  
 [uncredited: Bryn Thomas]  
 Gaffer: Mark Hutchings  
 Best Boy: Peter Chester  
 Electricians: Steve Slocombe, Clive Johnson,  
 Ben Griffiths  
 Stunt Co-ordinator: Crispin Layfield  
 Chief Supervising Art Director: Stephen Nicholas  
 Art Dept Production Manager: Jonathan Allison  
 Supervising Art Director: Arwel Wyn Jones  
 Associate Designer: James North  
 Art Dept Co-ordinator: Amy Pope  
 Set Decorator: Tim Dickel  
 Props Buyer: Catherine Samuel  
 Standby Art Director: Ciaran Thompson  
 Design Assistant: Al Roberts  
 [uncredited: Peter McKinstry, Sarah Payne]  
 Storyboard Artist: Shaun Williams  
 Standby Props: Phill Shellard, Nick Murray  
 Standby Carpenter: Will Pope  
 Standby Painter: Ellen Woods  
 Standby Rigger: Keith Freeman  
 Property Master: Phil Lyons  
 [uncredited: Paul Aitken]  
 Dressing Chargehand: Matt Wild  
 Senior Props Maker: Barry Jones  
 Props Maker: Penny Howarth  
 [uncredited: Nick Robatto, Jon Grundon]  
 Construction Managers: Matthew Hywel-Davies  
 [uncredited: John Pinkerton]  
 Construction Chargehand: Allen Jones  
 Graphics: BBC Wales Graphics  
 Costume Supervisor: Lindsay Bonaccorsi  
 Asst Costume Designer: Rose Goodhart  
 Costume Assistants: Barbara Harrington,  
 Louise Martin [uncredited: Gemma Evans]  
 Make-up Artists: Pam Mullins, Steve Smith,  
 John Munro  
 Casting Associate: Andy Brierley  
 [uncredited: Amy Rogers]  
 VFX Editor: Ceres Doyle  
 Assistant Editor: Carmen Roberts  
 Post Production Supervisors: Samantha Hall,  
 Chris Blatchford  
 Post Prod Co-ordinator: Marie Brown



**Left:**  
 Shooting  
 underway on  
*Midnight*.

SFX Co-ordinator: Ben Ashmore  
 SFX Supervisor: Danny Hargreaves  
 On Line Editors: Matthew Clarke, Mark Bright  
 Colourist: Mick Vincent  
 3D Artists: Jean Claude Deguara,  
 Nicolas Hernandez, Bruce Magroune  
 2D Artists: Sara Bennett, Bryan Bartlett,  
 James Etherington, Lyndall Spagnoletti,  
 Adriano Cirulli  
 Matte Painters: Alex Fort  
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson  
 On Set VFX Supervisor: Tim Barter  
 Dubbing Mixer: Tim Ricketts  
 Supervising Sound Editor: Paul McFadden  
 Sound Editor: Doug Sinclair  
 Sound FX Editor: Paul Jefferies  
 Foley Editor: Kelly-Marie Angell  
 Finance Manager: Chris Rogers  
 with thanks to the BBC National Orchestra of Wales  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Oliver Ager  
 Sound Recordist: Julian Howarth  
 Costume Designer: Louise Page  
 Make-Up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Visual FX Producers: Will Cohen, Marie Jones  
 Visual FX Supervisor: Dave Houghton  
 Special Effects: Any Effects  
 Prosthetics: Millennium FX  
 Editor: Philip Kloss  
 Production Designer: Edward Thomas  
 Director of Photography: Ernie Vincze BSC  
 Production Manager: Peter Bennett  
 Executive Producers: Russell T Davies, Julie Gardner  
 BBC Wales © 2008  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)



# Profile

## LESLEY SHARP

Sky Silvestry

**B**orn 3 April 1960 in Manchester, Sharp was given up for adoption at five weeks old and raised in Formby, Merseyside by Scots couple Jack Sharp, a tax collector, and his wife Roberta. Her adoptive mother died when Sharp was 15.

In 1990 Sharp traced her birth mother Elsie and discovered she herself had been born Karen Makinson. Elsie had been secretary to Sharp's biological father Norman Patient, a married man. Sharp met half-siblings Doris and Tommy making her episode of *Who Do You Think You Are?* in 2013.

At Formby High School, Sharp felt "invisible", saying to *The Guardian* in 2005: "It was that weird thing of wanting to be noticed but being incredibly embarrassed

about it at the same time." To this end she joined Formby's local theatre group.

Coming to London at 18, Sharp initially failed to get into drama school and worked as a payroll clerk at the V&A Museum and then as an office junior in a chartered surveyors firm.

Successfully auditioning for the Guildhall School of Music and Drama, she graduated in 1982 and went straight into small parts in RSC productions at Stratford and the Barbican in 1982/3 including *Macbeth*, *Peer Gynt*, *The Tempest*, and *Cyrano de Bergerac*.

Jim Cartwright's *Road* (1985/6) at the Royal Court Theatre was a breakthrough and led to her becoming a National Theatre player in *Long Time Gone* (1986), *Six Characters in Search of An Author* (1987), *Space* (1987), *On* (1989), *Murmuring Judges* (1991/2) and *Uncle Vanya* (1992).

Sharp's TV début had meanwhile come as Mariane in *Tartuffe* (aired 3 November 1985) and she appeared in earthy British movie *Rita, Sue and Bob Too!* (1987).

Early television appearances tended to be in single dramas, including Alan Clarke's *Screenplay* adaptation of *Road* (1987) and two further *Screenplay* entries, Jim Cartwright's *Wedded* (1990) and *Night Voice* (1990). She appeared in a TV staging of *Top Girls* (1991), the Royal Court revival of which she had also starred in, as well as *Stages: Speaking in Tongues* (1994) and *Screen Two: Priest* (1994).

Gradually she found more mainstream roles, playing series regular Petra Dillon in *Frank Stubbs Promotes* (1993/4) and appearing in period murder mystery *Dandelion Dead* (1994) and *Prime Suspect 4* (1995). Ongoing roles followed in *Common as Muck* (1997), as Theresa Mullen in *Playing the Field* (1998-2000) and as Trudy in *Clocking Off* (2000/1). Generally known for challenging, emotional parts, she

**Below:**  
Lesley Sharp as  
Mrs Joe in *Great  
Expectations*.





starred in serial drama *Nature Boy* (2000) alongside Paul McGann.

Connections to Russell T Davies brought her to the part of Sky Silvestry. She had been Rose Cooper in Davies' *Bob & Rose* (2001), and soon after was Judith in Davies' *The Second Coming* (2003), taking second lead to Christopher Eccleston.

Though recognised for such urban, contemporary productions, costume drama appearances have included *Great Expectations* (1999), as Auntie Lou in *Carrie's War* (2004), and *Poirot* (2009).

Having taken lead TV roles for over a decade, she won an RTS award as Alison Mundy in ITV's supernatural series *Afterlife* (2005/6), starred in thriller *The Children* (2008), and *Capital* (2015). More recently, she became best known as DC Janet Scott in quirky detective drama *Scott & Bailey* (2011-16).

Her movie career has included *The Rachel Papers* (1989), two Mike Leigh films *Naked* (1993) and *Vera Drake* (2004), *The Full Monty* (1997), and *Dusty and Me* (2016).

She married actor Nicholas Gleaves in 1994 and they had two sons. Gleaves played DS Andy Roper in *Scott & Bailey*.

In 2008, Russell T Davies joked Sharp could be the first female Doctor. She laughed off Davies' comments in *The Guardian* in 2011, saying: "It was immensely flattering to hear but I think the chances of them getting an old bird to play the Doctor are very slim." ■







# TURN LEFT

► STORY 197

When Donna consults a fortune teller on an alien world, history is rewritten. In the new timeline, the Doctor is killed, and the world must face a dark future without his help. History can be restored, but only if Donna makes the ultimate sacrifice.







# Introduction

**T**urn Left hinged on a seemingly innocent – and yet pivotal – moment in Donna Noble’s life. A decision whether to drive left or right out of a junction had a huge impact, not only on her life but on the fortunes of the whole planet. One way, she met the Doctor and almost inadvertently saved his life. The other way, her life continued as normal, she didn’t meet the Doctor and he died, leaving Earth wide open for the various alien attacks that he had thwarted since the events of *The Runaway Bride* [2006 – see Volume 54] – the story where he originally met Donna.

## Below:

The Doctor encounters visitors from the future who are determined to change history, in *Day of the Daleks*.

Other ‘turn left’ moments had been seen in the series before. In *Day of the Daleks* [1972 – see Volume 17] guerrillas from the future travelled back from the future to assassinate a politician who would trigger a third world war. Paradoxically, however, it turned out that the assassination itself was the turning point that led to conflict.



In *Pyramids of Mars* [1975 – see Volume 24], the Doctor took Sarah to 1980 to show her the alternative reality that would happen if they didn’t thwart Sutekh in 1911. We can assume that most – if not all – *Doctor Who* stories are full of moments where, if they hadn’t happened exactly the way they did, the future would be changed immeasurably.

But the death of the Doctor is a pretty extreme consequence of history taking a slightly different path. *Turn Left* deals with the amended outcomes of many stories from 2007 and earlier in 2008. These retroactive adjustments to the Doctor’s past adventures are nothing, however, compared to what happens when the Great Intelligence disrupts the Doctor’s timeline in *The Name of the Doctor* [2013 – see Volume 74]. By changing crucial moments in the Doctor’s history, whole star systems blinked out of existence. The decision to end the Time War by wiping out both the Time Lords and Daleks – the biggest ‘turn left’ moment of the Doctor’s life – was presumably undone with disastrous consequence for all of time and space. Luckily, Clara entered the Doctor’s timeline, splintering into a myriad versions of herself... all of whom were born to set those pivotal moments in the Doctor’s life back on the right course.

*Turn Left* doesn’t just illustrate the fragile web of cause and effect generated by the Doctor’s travels; it also gave us a sneak peek at the catastrophe that was awaiting us in the series finale – *The Stolen Earth/Journey’s End* [2008 – see Volume 60] – that followed on from this memorable episode... ■



'TURN LEFT HINGED ON  
A PIVOTAL MOMENT IN  
DONNA NOBLE'S LIFE.'



## STORY

The Doctor and Donna are exploring the markets of Shan Shen when Donna is lured into a tent by a Fortune Teller. [1] She asks Donna how she met the Doctor, and Donna explains that she met him because she took a job at HC Clements.

But six months before that she had the chance of another job, working as a secretary for Mr Chowdry. She only made the choice to go to HC Clements while driving with her mother, Sylvia. She turned left. In the tent, something jumps on Donna's back... and in the past, she turns right! [2]

The Christmas after joining Mr Chowdry's firm, Donna enjoys a night out with the girls. Donna's friend Alice keeps looking at Donna's shoulder, as if there is something on her back. [3] A man bursts into the pub saying there's a Christmas star floating over London.

The Webstar starts shooting at people before it is destroyed by the military.

Donna arrives at an army barricade where the body of a man lies on a stretcher. One of the soldiers confirms that "the Doctor is dead". Then a blonde girl approaches Donna, and tells her that this is all wrong, before mysteriously disappearing. [4]

Six months later, Mr Chowdry is in the process of giving Donna the sack when the office shakes. They turn on the news to hear that the Royal Hope Hospital has vanished! When Donna returns home the news reports the hospital has returned, but that a trainee doctor called Martha Jones was killed, along with a woman called Sarah Jane Smith, her son Luke and his friends Maria and Clyde.

Donna wins a Christmas mini-break in a raffle and takes Sylvia and her grandfather Wilf with her. The news reports that a spaceship replica of the *Titanic* has been spotted falling out of the sky and it crashes into Buckingham







Palace, destroying London in a devastating nuclear explosion. [5]

With southern England contaminated with lethal radiation from the crash of the *Titanic*, Donna, Sylvia and Wilf are forced to relocate to Leeds, where they are welcomed into a small terraced house by a jolly man called Rocco. The house is already home to two large families, and the Nobles have no choice but to sleep in the kitchen. [6]

Then all the ATMOS cars start pumping out toxic gas. Donna meets the blonde girl again, and they watch the sky burn as the Torchwood team sacrifice their lives to save the world. [7] A man called the Doctor was meant to stop all this from happening, but he died underneath the Thames.

A few weeks later, and Rocco and his family are taken away in trucks to “labour camps”. “That’s what they called them last time,” says Wilf tearfully. [8]

Late one night, Donna sits with Wilf in the garden – and they see the stars in the

sky going out. [9] Donna tells the blonde girl she is ready, and they are driven to a UNIT base. Captain Erisa Magambo shows Donna the Doctor’s TARDIS, and uses it to reveal the creature on her back. [10] The only way to get rid of it is for Donna to travel back in time and make herself turn left.

Donna is sent back in time, half a mile from the turning with only four minutes to spare. Realising that she won’t make it in time, she steps out in front of a van [11] and is knocked down, causing a traffic jam. Before Donna dies, the blonde girl whispers two words in her ear.

Donna’s earlier self is forced to turn left so that she can avoid the traffic jam and events are restored. Back in the Fortune Teller’s tent, the beetle falls off Donna’s back, dead. The Doctor arrives, and Donna tells him about the stars going out, and the blonde girl who said two words: “Bad Wolf.”

The Doctor races outside – and the words ‘Bad Wolf’ are everywhere! [12]



# Pre-production

**“W**e all seem fascinated by what happens when the Doctor is absent,” Russell T Davies told *Doctor Who Magazine*, “He’s such a powerful figure, that the absence becomes a story in its own right.” As had been the case for the 2006 and 2007 series, the Doctor would again be mainly absent from one of the episodes of the run; this was planned in February 2007 under the title *Companion Alone* in which Davies aimed to write a low-budget episode primarily featuring the Doctor’s companion, then called Penny. However, the eleventh instalment of *Doctor Who* for 2008 would perform various functions, partly acting as a prelude to the two-part series climax, and also fully reintroducing Rose Tyler, as played by Billie Piper, last seen trapped on a parallel

**Below:**  
Market day.



Earth at the conclusion of *Army of Ghosts/Doomsday* [2006 – see Volume 53] which rounded off the 2006 series.

“We’re not going back to the parallel universe,” Davies had stated on CBBC’s *Newsround* website, “That’s another thing we keep on reading in the tabloids – that Rose is going to make another appearance. It’s like, ‘Did you see that ending? That was a goodbye!’ And check Billie Piper’s schedule – she’s filming all over the country on other dramas, not us. She’s never, ever going to come back.” Naturally this had all just been a smokescreen; the real plan for the return of the Doctor’s former travelling companion was laid as early as 2005.

## The return of Rose

**“I**knew I was coming back when I knew I was leaving,” explained Piper on *Doctor Who Confidential*, thinking back to her departure, which had been shot in January 2006, “We all made a little pact that I’d come back and do a few more. I really love lying to journalists when they ask me if I’m coming back. I’m sorry that I lied to fans, but I think it was a surprise worth waiting for.” Since leaving BBC Wales after two years, Piper had played Sally Lockhart in *The Ruby in the Smoke* and *The Shadow in the North* for BBC One, after which she had appeared in Jane Austen’s *Mansfield Park* for ITV1 (filmed from September 2006), performed on stage in *Treats* during early 2007 and then made *Belle de Jour* (latterly retitled *Secret Diary of a Call Girl*) for ITV2 from June to August 2007. By early 2007, though, the window of opportunity for her to return as Rose



‘“DONNA GOES THROUGH THE MILL EMOTIONALLY – MORE THAN ANYONE’S EVER DONE,” EXPLAINED DAVIES.’





**Above:**  
Time is about  
to change  
for Donna.

crystallised; a climactic trilogy for her was scheduled for late 2007 and spring 2008.

The return of Rose allowed Davies to revisit the running theme that he had introduced across his first series of *Doctor Who*: Bad Wolf. This began simply as a piece of graffiti – ‘Bad Dog’ – painted by a child on the TARDIS in an early draft of *Aliens of London/World War Three* [2005 – see Volume 49], but Davies had developed this nursery phrase as a warning which followed the Doctor, placed through time and space by Rose in the concluding story, *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]. “One of the great advantages of my job, of being across all scripts at all times, is that you can see how well things work,” explained Davies to *Doctor Who Confidential* of the running story elements, such as Rose’s fate. “Ever since she left, we never stopped mentioning her,” observed the showrunner, noting the numerous references to Rose throughout the post-*Army of Ghosts/Doomsday*

episodes, creating an expectation for her reappearance.

With *Midnight* [2008 – see page 54] focusing mainly on David Tennant’s Doctor, with only a small appearance from Catherine Tate’s Donna, *Turn Left* (as the eleventh episode would eventually be titled) would see those roles reversed. “Donna goes through the mill emotionally – more than anyone’s ever done. I just love that,” explained Davies of his script at the 2008 press launch. On *Doctor Who Confidential*, he commented, “It’s the classic companion story, told on a much bigger scale because we can take the Doctor out of it.” The original short-tempered, narrow-minded Donna seen at the start of *The Runaway Bride* would take centre stage in an alternate view of her life; this would be the Donna who was clever and brave, but who was never given a chance to become a hero by meeting the Doctor. One reference point for the episode was the 1998 film *Sliding Doors* which followed two alternative lives for the



same woman; one where she missed a tube train, and one where she caught it. "When I was pitching this story at [executive producer] Julie [Gardner] and [producer] Phil [Collinson], I'd refer to *Sliding Doors*," Davies told *Doctor Who Magazine*. "It's a bit of an odd film to be honest... but the concept is wonderful." By the end of February 2007, Davies had this idea in place for the companion – then still called Penny – who would be driving into her estate with her mother, Moira, but would turn right instead of left and so never meet the Doctor.

## Back in time

**B**y early March, Davies had christened his story idea *Turn Left*. At this point, Penny's decision of which way to turn at a road junction was based on the quickest way to reach her granddad. Creating Penny's alternative existence was a powerful but small creature which the writer later referred to as a Time Beetle, eventually revealed as an ally of the Trickster. The Trickster had appeared in *The Sarah Jane Adventures* story *Whatever Happened to Sarah Jane?* written by Gareth Roberts in which it altered time so that Sarah had died in childhood... meaning that Sarah was not around to save the Earth in the present. This time it would

be the Doctor who had died before his time, which now had far more catastrophic consequences. The time-psych creature on Penny's back, which was feeding on her, would be visible to certain people, such as old women, psychics and a nervous, quiet friend of Penny's. Penny now became a bystander in the events of Davies' original conception for the opening episode of the 2008 series (*Partners in Crime* [2008 – see Volume 57]), trapped in a bowl which had ensnared a group of humans. She would need to travel back in time to prevent herself turning right, and to do so would need to use the TARDIS which had been left gutted by UNIT in a warehouse. However, Penny would not land close enough to her earlier self and so have to kill herself by throwing herself into the traffic. At this point, Davies realised that the narrative would have to be handled very carefully since the BBC editorial guidelines were wary of depicting established characters committing suicide. Within a few days, Donna had replaced Penny in the new series; as Donna would actively be seeking the Doctor in *Partners in Crime*, this would have a knock-on effect of her turning right instead of left in *Turn Left*.

In late August, Davies pondered on the events which would tip Donna's alternative world into anarchy. He also thought about bringing back actress Chipo Chung who had appeared in *Utopia* [2007 – see Volume 56], hidden beneath a prosthetic as the alien Chantho. The Tanzania-born actress could now play a workmate of Donna's whom Donna would see driven away in

## Connections: Seeing things

▶ When Alice tells Donna that there is something she can't see on Donna's shoulder, Donna tells her, "It was bad enough when you saw the ghost of Earl Mountbatten at the boat show." Earl Mountbatten was assassinated in an IRA explosion in August 1979. When the Spanish hotel maid tells Donna, "Tienes algo en tu espalda," she is saying, "You have something on your back."



## Left:

Rose gives Donna a mission to save the world.





a truck by the authorities because she was not British.

*Turn Left* would be the sole instalment in the seventh production block ('Block Seven') of the 2008 series, which would be recorded alongside the first episode of Block Six. Having handled Block Two, Graeme Harper returned to direct this episode and work predominantly with Catherine Tate and producer Susie Liggat, while David Tennant would focus on *Midnight* with director Alice Troughton and Phil Collinson and the usual production team. "I found the episode quite a hard one to comprehend how I was going to do it," commented Harper on the episode commentary, "how to make it exciting."

The *News of the World* on Sunday 30 September declared that Piper would be back on *Doctor Who*, with an 'insider' commenting, "We are all very excited that Billie is on course to come back. We're very close to getting her to sign for the three-part finale." On Monday 8 October, Rose's return to *Doctor Who* was also revealed by the *Daily Star* amid a list of numerous returning characters.

During early October, it became clear that Howard Attfield – who played Donna's father Geoff – was extremely ill. After Attfield's first day on Monday 8 recording for *Partners in Crime*, the extent of his illness made it clear to the team

that his availability was limited; at this point he was due to appear in five further episodes in the series. It was initially planned that Howard would attempt to record all his material for *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] during the third week of October, along with any standalone scenes which

#### Right:

Captain Magambo and Rose put their trust in Donna.

#### Connections: Christmas star

► On seeing the Racnoss Webstar over the city, Veena blames Ken Livingstone, London's Mayor from May 2000 to May 2008, for over-spending on Christmas decorations.



Davies could write for *Turn Left* in advance of writing the full script. However, this was not to be as Attfield's health deteriorated and he died at the end of October.

In late October, Davies became aware that Steven Moffat had developed a similar alternative life in present-day Britain for Donna in his script for what would eventually be called *Forest of the Dead* [2008 – see page 6]. Consequently, he outlined to Moffat his plans for the Time Beetle narrative of *Turn Left*; in this, the Doctor died in the Webstar attack because he never met Donna, Sarah Jane was lost when the Judoon arrived at the hospital in *Smith and Jones* [2007 – see Volume 54], the *Titanic* in *Voyage of the Damned* [2007 – see Volume 57] landed on Buckingham Palace with southern England destroyed in the explosion, which in turn forced the Nobles to become refugees in the north. Torchwood was lost when the Sontarans invaded in *The Sontaran Stratagem/The Poison Sky*. Donna found herself working in a field planting crops, but disease started







to break out across the world. She kept meeting Rose who was working with UNIT to salvage the TARDIS and send Donna back in time.

Davies started writing his script on Saturday 27 October, having to take a break to give a talk at the Dylan Thomas Centre in Swansea on the Sunday afternoon.

Preparation on Block Seven began on Monday 29 October, by which time Davies had delivered 20 pages for the team to make a start on. A quote from Billie Piper in the *Metro* on Tuesday 30 October confirmed that the actress had been asked to return. "I was fine up until about three weeks before shooting," Billie Piper explained later to *Doctor Who Confidential*, "then I had a minor breakdown. I thought I could never play that character again. So I went out desperately buying box sets and watching my own performance." In approaching the character she had originated in 2004, Piper realised that Rose Tyler had grown

up notably since first being whisked away on her travels, and tailored her performance accordingly. Appearing on ITV1's *Parkinson* on Saturday 22 September, Piper had admitted of Rose, "It's such a lovely part but I tried to do it the other day and I couldn't do it – I can't do Rose any more! I was having a go the other day."

Davies edited his script as he wrote, removing very dark and adult material such as mass graves in the south of England as he went. The script for *Turn Left* was completed in the small hours of Friday 2 November.

At the episode's tone meeting on the afternoon of Thursday 8 November, Davies emphasised that the tone words for the episode should be "life during wartime". Davies also wanted to have the TARDIS on fire at the climax of the episode. "I wanted it burning," he recalled on *Doctor Who Confidential*. "Can we blow it apart and see things flying everywhere? And they did their sums and said, 'You do realise that this is meant to be the cheap episode?' Damn!"

## Labour camps

**T**he shooting script for *Turn Left* was issued on Tuesday 20 November and opened on 'the Chino-planet Shan Shen, a horizon of pagodas & kites, hazy against a white sky... coming down long, fluttering vertical banners; red, emblazoned with Chinese-style writing... the alleyway, in which there's a tatty street market. Wooden stalls, crates, barrels, cages of chickens, stallholders & passers-by, mostly Chinese, in peasant's

## Pre-production

### Connections: Our Vera

▶ Arriving in Leeds, Donna falls back on northern stereotypes and calls one of her new neighbours "Vera Duckworth", a character from the Granada soap opera *Coronation Street* who – although featured since 1974 – was due to die in January 2008.







**Above:** Donna and Wilf watch as the stars begin to go out.

clothes.' The Fortune Teller was described as '30s, shrouded in Chinese/Romany robes [with] clever eyes'. In Donna's alternate time line, her friends were Veena (who had been mentioned in *Partners in Crime* and *The Sontaran Stratagem* and was referred to here as 'blousy'), Mooky ('strident'), Alice ('quiet, mousy') and she worked for Jival Chowdry ('50, meek'). After London's destruction, Donna and her family were resettled by a Housing Officer ('female, 30s, brisk, tired') and encountered Mr Rocco Colasanto ('big, smiling 50 y/o Italian man'). A new UNIT officer was Captain Erisa Magambo ('female, 30s'). The creature which caused Donna's nightmarish experiences was described as a 'huge black beetle... shiny carapace, spindly black legs moving and flexing, mandibles clacking together'.

Chronologically, the framing sequences on Shan Shen were all set on Day 1. The

alternative timeline for Donna began on Day A (Monday 25 – presumably Monday 25 June 2007 when Donna joined HC Clements, six months before her wedding to Lance) when she decided to turn right at the T-junction. The Christmas Eve sequence took place on Night B. Chowdry had to let Donna go on Day C when the Royal Hope Hospital vanished, with the building returning on Night C. Day D saw the Noble family starting their Christmas break, with Day E then being Christmas Day. Day F was the Nobles assigned to Leeds, arriving on Day G. The Adipose swarmed across America on Day H, and the sing-song was held on Night J concurrent with the ATMOS incident. The Colasanto family was taken to the 'labour camps' on Day K, and on Day L, Donna admitted that she should have worked harder at school. She joined Wilf at his allotment on Night M, and later that night was flung back in time back to Day A.



The script made many references to previous episodes, and included suggestions on clips and visual effects that could be reused. Donna recalled being a secretary at HC Clements and being scooped up into the TARDIS on her wedding day from the 2006 Christmas Special *The Runaway Bride* (referred to by its production code of '3.X'); this was accompanied by 'snatched images from 3.X, Donna at her desk'. The narrative covered the Racnoss Webstar over London, with 'stock shots from 3.X. The Racnoss Star descending over Oxford Street... the tanks fire, destroy the Webstar!' This time, Donna was not present to stop the Doctor's confrontation with the Empress of Racnoss at a critical moment, and he died in the explosion of the Thames Barrier; Russell T Davies also explained that another secretary at HC Clements was instead used by the Racnoss so that "Donna wasn't there to stop him at that moment of destruction".

## Crumbling country

**T**he disappearance of the Royal Hope Hospital in *Smith and Jones* was covered, with the script referring to 'the strange rain clouds', 'FX shots', and 'the gap where the hospital was'. A character from *Smith and Jones*, Oliver Morgenstern, talked to the media (as in the original), only now he was the sole survivor; after his encounter with the Judoon, he explained that Martha Jones saved his life at the cost of her own. Furthermore, Sarah Jane Smith – the Doctor's regular companion from 1973 to 1976 who had returned to the series in *School Reunion* [2006 – see Volume 52] and then starred in her own series *The Sarah Jane Adventures* – had attempted to fill the Doctor's role, but also perished.

By the following Christmas in *Voyage of the Damned* (referred to by its production code of '4.X'), it was implied that Donna's father had died. Similarly, dialogue during the Royal Hope incident implied that Geoff had been ill for some time.

"I was surprised by the scale of what happened. The whole society of Earth starts to unravel," explained Davies on *Doctor Who Confidential*. The news broadcast of the new Christmas events was 'as 4.X sc 108' with 'stock FX from 4.X [of] the *Titanic* descending'. All hope of American aid for an ailing Britain vanished when the events of *Partners in Crime* were transposed to America, complete with 'stock FX... zoomed into [close-ups] of the Adipose march'. Because of the poverty in the crumbling country, the threat of ATMOS in *The Sontaran Stratagem/The Poison Sky* was reduced; however, the Torchwood team of Gwen Cooper and Ianto Jones gave their lives aboard the Sontaran ship (suggesting these events followed *Exit Wounds*, the final episode of *Torchwood's* second series, since there was no reference to either Toshiko Sato or Owen Harper) while Captain Jack Harkness was transported to the Sontaran homeworld. When Rose spoke to Donna

### Below:

Rocco says farewell to Wilf and Donna before departing with his family for a labour camp.





### Connections: Sing-along

▶ As specified in the script, the sing-song in the Leeds house comprises the popular folk song *The Wild Rover* (as recorded by The Pogues among others) and *Bohemian Rhapsody* (a 1975 song which had twice been a Number One hit for Queen).



about how she should have saved the Doctor's life at the Thames, Donna was hit by flashbacks, 'fierce images from 3.X, the water, the fire, "You can stop now."' Seeing inside the dormant TARDIS, Donna 'looks either side of the box's walls, like she did in 3.X'.

The Block Seven production meeting was held at Upper Boat Studios on the morning of Wednesday 21 November, with a pre-recording day on Thursday

22 November, while work completed on Block Five at Upper Boat. From 9am to 11am, Graeme Harper's team recorded in the C2 News Studio at BBC Broadcasting House in Cardiff. Lachele Carl, who had first appeared in *Aliens of London/World War Three* and most recently as the AMNN news anchor in *The Sarah Jane Adventures* story *Revenge of the Slitheen* in May 2007, reprised her role as the newly named Trinity Wells (as opposed to 'Mal Loup' as on some online content in 2005); Harper

had also directed her in the BBC2 series *Star Cops* in 1987. Meanwhile BBC Wales' Jason Mohammad had previously been seen in both *The Sarah Jane Adventures* (*Whatever Happened to Sarah Jane?*) and in *Voyage of the Damned*, and now delivered the *News 24* report on the *Titanic*.

"I did worry that the script might get too self-referential, in recalling the events of past series," admitted Davies to *Doctor Who Magazine* of a story which required viewers to be familiar with previous episodes, "but when you consider how many people must have seen, say, *The Runaway Bride* by now, both on original transmission and with its many, many repeats, then that allowed me to relax." The reliance on previous episodes aided the budget, since items like the Racnoss Webstar from *The Runaway Bride* pre-existed on the hard-drives of The Mill.

The script drew heavily upon the near-future Earth events from *The Runaway Bride* to date, but now with the Doctor being dead. "I did spend a long time wondering what happened to those off-world and historical tales, with no Doctor,"

### Below:

The Fortune Teller offers to give Donna a reading.







Davies told *Doctor Who Magazine*. “I almost put in a line of dialogue explaining that UNIT had sent time-commandos back to 1599, to stop the Carrionites, before deciding that was a reference too far. But in the end, I left that sort of stuff to fan fiction – including my own! – and concentrated on how much the twenty-first century must be suffering.”

## Reunion

“**T**he joy for me was being able to write the old Donna,” Davies told *Doctor Who Magazine*, “the pre-*Runaway Bride* Donna, the woman who never saw the creation of the Earth or had her mind expanded by the Doctor.” On *Doctor Who Confidential*, he observed of the character’s act of self-sacrifice, “Without having had the Doctor to inspire her, it’s so hard for Donna to rise to the moment.” The Noble family, comprising Sylvia and Wilf, were also to return. “Very early on when we tempted Bernard [Cribbins] back on board, I promised him some real meat to get his teeth into,” noted Davies to *Doctor Who Magazine*.

“It’s actually a parallel timeline, not a parallel world,” explained Davies on *Doctor Who Confidential* when discussing Rose’s appearance on Earth. Linking into the brief cameo to shock unsuspecting audiences in the 2008 series opener *Partners in Crime* – it was noted in the stage directions that the fenced-off street where UNIT moved the Doctor’s body ‘can double for sc.126 in Ep 4.1’.

The readthrough for *Turn Left* took place at Bloomsbury Baptist Church in London on Friday 23 November alongside those for *The Doctor’s Daughter* [2008 – see Volume 58] and *Midnight*. Catherine Tate was delighted with Davies’ script, telling *Doctor Who Confidential*, “I love this episode. How one tiny decision affects everything... Russell is just incredible, to piece this sort of story together.” Susie Liggat was similarly delighted, recalling, “I was really moved, and [Catherine Tate] was very moved when she got the episode.”

Playing the strange Fortune Teller was Chipu Chung whom Graeme Harper had directed earlier in the year in *Utopia* [2007 – see Volume 56] when she had been hidden beneath a prosthetic as Chantho. Cast as Mr Colasanto was Joseph Long who had played Luigi in BBC One’s time-bending series *Ashes to Ashes*. Natalie Walter, playing Alice Coltrane, had previously worked with Graeme Harper on the late 1990s Carlton sitcom *Babes in the Wood*. Cast at short notice as the UNIT soldier who confirmed the death of the Doctor was Clive Standen who had just recorded *The Sontaran Stratagem/The Poison Sky* as UNIT Private Harris. Also, Ben Righton reprised his role as Oliver Morgenstern from *Smith and Jones*.

The episode was a reunion for Catherine Tate and Billie Piper who had first met when Piper had been a guest on *Friday Night with Jonathan Ross* in late October 2006; the pair had subsequently met up for lunch after a press screening of *The Runaway Bride* a few months later. ■

### Left:

UNIT officer Harris reports the discovery of the Doctor’s body.

### Connections: World at war

► Donna refers to Colasanto as ‘Mussolini’, comparing him to Benito Mussolini, the leader of Italy from 1922 to 1943 and head of the National Fascist Party. When Wilf mentions the “labour camps” and notes, “That’s what they called them last time,” he is referring to the establishments set up by the Nazi party in wartime Germany, at some of which interned Jews were systematically killed.





# Production

“L oads of energy, here we go!” was Graeme Harper’s usual battle cry before a take. Scheduled for 10am to 9pm, recording on *Turn Left* began in earnest on Monday 26 November, starting with Chowdry’s copying bureau and the housing office (a storage area adjacent to Chowdry’s office) situated in Bay Chambers, Cardiff. For the evening, the crew moved to Hamadryad Road in Butetown where Billie Piper rejoined the

*Doctor Who* camera crew for the first time since March 2006, recording the Doctor’s corpse – played by Colum Sanson-Regan – being identified by UNIT on Hunter Street. “We had to keep that really under wraps,” recalled Harper on *Doctor Who Confidential*. “We had to keep that really quiet.” Wheels in Vision provided two ambulances, two police cars and two UNIT vehicles for this sequence, and the team from *Doctor Who Confidential* was also on set to record proceedings for BBC Three.



“They’ve been very sweet and very excitable and that’s very nice,” commented Billie Piper of the fans who turned out to watch her on location. Consequently, Piper’s presence became known very rapidly, as fans who had attended the location shoot quickly posted their photographs on the internet. “If I had my way, no one in the whole country would know anything about that,” Davies explained on the BBC Radio Cymru documentary *Doctor Who: Back in Time*. “We filmed in a street with Kylie Minogue, in the middle of Cardiff... no one came along, no one saw us. We filmed with Billie in the street in Cardiff, and someone saw us, and word spreads, and all the paparazzi descend, so it’s pot luck really.” He was, however, delighted with the resulting scene of Donna and Rose meeting. “I remember seeing the first day’s rushes, and it was like seeing two completely different series mesh together,” he told *Doctor Who Magazine*. “They’re both such iconic figures in their own right.”

### Time-travelling jacket

**A**lso during Monday 26, pink amendments were made to the script, toning down Sylvia’s, “For God’s sake,” to, “For goodness sake,” adding Rose explaining how the TARDIS pinpointed the moment of the beetle’s intervention, changing Donna’s point of arrival from Sutton Village to Court Village, and some other minor changes.

*Billie reunited with Dr* was the title of Nicola Methven’s ‘exclusive’ in the *Daily Mirror* next morning, in which the ‘surprise comeback’ was announced. “*Doctor Who* is a big part of my life,” Piper had told the *Mirror*, “I’ve missed it since I left and I love David Tennant.” Her return was apparently partly prompted by her family, with Piper

explaining, “My mum is the biggest *Doctor Who* fan ever. I feel bad about not being in this year’s Christmas Special with Kylie Minogue.” *The Sun* ran a similar story. ‘Billie Is Back!’ announced the BBC as the popular press ran ‘unconfirmed reports’ of her work on the series. Confirming that Rose Tyler would be in the 2008 series, the corporation declared that Piper ‘will star in three episodes of the sci-fi drama’. It also reiterated that a proposed spin-off series – *Rose Tyler: Earth Defender* [sic] – had been scrapped by Russell T Davies who felt that it was ‘a spin-off too far’. The *bbc.co.uk* website for the series itself reminded fans, ‘Anything you may read elsewhere about when, how or for how long Rose returns to *Doctor Who* should be treated as pure speculation at this point.’ BBC One’s *Newsround* also carried a story about Piper’s return, illustrated by a clip from *Army of Ghosts/Doomsday*.

Back in Wales, recording on Tuesday 27 began at Clearwater Way’s parade in Cyncoed at 9am for the scene of Donna arriving back in the shopping street. Inspired by elements seen in electrical shops, Donna’s time-travelling jacket was more subtle than Peter McKinstry’s first proposed design, of which Russell T Davies had said she looked like she

**Below:**  
The Nobles  
must move  
to Leeds.





was “about to become a Cyberman”. The crew then moved to Nantfawr Road which had already been established as the Noble’s home in Blocks Four and Five. Work continued there on the opening sequence of Donna and Sylvia setting off in Donna’s Peugeot 307, for which Marianne Hemming doubled Catherine Tate at the wheel because Tate did not drive. “I’m really impressed by people who can drive. I think it’s really difficult,” she commented on *Doctor Who Confidential*, “I think you should all be really proud of yourselves if you can drive.” After the scene of Sylvia unpacking Donna’s work things at home (including a specially composited photograph of Bernard Cribbins holding a fish, with the fish replaced by a shot of the young Catherine Tate to act as a family shot of the young Donna with her granddad), recording continued at the Lady Mary Allotments near Roath Park to 8pm, but on remounted scenes from *Partners in Crime*, now being acted out by Catherine Tate and Bernard Cribbins.

**Below:**

Rose explains to Donna that she is going to be sent back in time.

A picture of Billie Piper recording the episode with Catherine Tate appeared in *The Sun* on Wednesday 28 November, vindicating the story which the journalist had run ‘weeks ago’. Recording for the day was scheduled for 9am to 8pm, starting at Court Road in Gwan Tredoa where the T-junction of Donna’s fateful decision was located, renamed Little Sutton Street by the crew; recording also took place on the adjacent Heol Gabriel. *Doctor Who Confidential* covered work with the Nobles’ car during the day, after which the crew travelled back up to the allotments which now appeared as Wilf’s allotment in Leeds, complete with a burning brazier courtesy of Any Effects. Also on Wednesday 28, a blue script amendment was made to the hotel scene, deleting Donna’s retort to her grandfather’s suggestion that they could have paid for a second room: “This holiday’s free, we’re not giving them a penny.”

With the *Doctor Who Confidential* crew again present, Thursday 29 November





DOCTOR WHO IV			
DESIGNED BY:	PETER MCKINSTRY	DATE: 23/11/07	EP: 11
PRODUCED BY:	DIRECTOR:	COPI:	PROPS MASTER:
PROD DESIGNER:	ASSOC DESIGNER:	PAINT/CAUTION:	CONSTRUCTION:
SUP ART DIR:	CHIEF SUP ART DIR:	SFX:	CO:
ISS ART DIR:	SET DECORATOR:	COSTUME:	GRAPHICS:
© BBC CYMRU WALES 2006/2007			

LOCKED  
26/11/07

saw work start at 9am on St Isan Road for Donna's act of self-sacrifice, a sequence which involved a MAN L 2000 lorry provided by Vehicles in Vision and supervised by stunt arranger Bill Davy while local police blocked off the road. A quad bike was hired for tracking shots, allowing Tate to run at speed without losing the camera. For the evening shoot through to 8.30pm, the team moved to Franklen Road, close to the previous day's work. Recorded first was Donna speaking to Rose in *Partners in Crime*, after which Rose appearing and urging Donna to take her family away at Christmas was recorded, with the electrical team providing the blinding light as Rose flickered into existence.

*Filming break makes Tate fan's day* was a story run by the *Daily Star* on Friday 30 November, recounting how Tate had taken a break from the cold on location at the

home of Wendy Lewis in Heol Gabriel, and how Mrs Lewis had telephoned her 15-year-old grandson Ross, who dashed round because he was a big fan of Tate's comedy show. Meanwhile, the *Metro* ran a picture of a shivering Billie Piper on location. After four days of outdoor work being scrutinised by fans and press, the team moved inside the studios on Friday 30, with work scheduled for 8.30am to 7pm. Chipso Chung joined Tate and Piper for the day, recording most of the scenes in the Fortune Teller's room which had been constructed in the vault sets for Torchwood's Hub.

## Awful weather

Recording used a prism lens for the point-of-view shots of the strange beetle, the prop of which was provided by Millennium FX. Inspired by the image of Sarah Jane Smith with a giant spider on her back in the closing episode of *Planet of the Spiders* [1974 – see Volume 21], Ivan Manzella had sculpted a beetle in clay, from which a mould had been made for Robin Schoonraad to cast the alien life form in fibreglass, with soft rubber elements allowing it to flex. Animatronics inside the prop added by Chris Clark moved the head and pincers, while the loose legs were pinned to Tate's costume, with the prop supported on a harness with simple linking appendages for swift removal. Senior prosthetics technician Jon Moore also manipulated a single beetle leg on a stick which crept over Donna's shoulder. *Doctor Who Confidential* was present

### Left:

Peter McKinstry's design for Donna's time-travelling jacket.

## Connections: Busybody

► Sylvia suggests that Suzette could introduce Donna to Jival Chowdry at Merchant Street as he needs a secretary. Suzette Chambers had originally appeared in *Partners in Crime* [2008 – see Volume 57]. Sylvia also mentions that the bees are disappearing, something that was a running theme throughout the 2008 series.





to see the time-bending creature brought to life, and after completing her scenes, Tate did a pick-up shot for *Partners in Crime* before recording a couple of scenes on the dark, lifeless TARDIS set with Piper.

After a week of work on *Midnight* in the claustrophobic *Crusader 50* set, David Tennant's only work on *Turn Left* was performed on Saturday 1 December. "A fairly manic day," was how the star described it to *Doctor Who Confidential*. "It was an extraordinary day to turn up on. This huge set up with all these supporting artistes and banners. Shan Shen alley was beautiful." The alien thoroughfare had been constructed in a back alley at The Maltings (previously seen in *Gridlock* [2007 – see Volume 55]) near Cardiff Royal Infirmary and Splott Market, dressed with exotic foods and populated by local Asian people who had been hired via the Facebook website. Unfortunately, due to a misunderstanding, the extras discovered in the morning that their fee would be £70 for a day, and not the £700 they thought; this resulted in a number of them, who had shut their businesses, leaving at lunchtime.

Recording began at 8am, blighted by rain. "The weather was awful," recalled Susie Liggat on *Doctor Who Confidential*. "It was chucking it down." At Tate's suggestion, the drink which the Doctor and Donna sampled at the marketplace

was a Coke float (vanilla ice cream on Coca Cola). While on location, David Tennant chatted to Russell T Davies about the return of the Bad Wolf motif ("Things are as bad as they can possibly be!" explained the showrunner) and also recorded an appeal offering a DVD set towards *Blue Peter's* Disc Drive fundraising initiative,

#### Right:

The Doctor keeps an eye out for bargains in the alien market.



due for transmission on Wednesday 19 December. While the alley was redressed with Bad Wolf banners, another area by the Royal Infirmary was used to record the *News 24* bulletins about the Royal Hope Hospital, with Ben Righton reprising his role as Oliver and Catherine York sheltering beneath a BBC News umbrella to deliver her news links. The Bad Wolf material was then recorded with David Tennant and Catherine Tate, before they returned – with the *Doctor Who Confidential* team – to Upper Boat Studios and the Doctor and Donna's scenes in the Fortune Teller's room.

#### Connections: Death of a journalist

▶ A *News 24* report reveals that Sarah Jane Smith, a former journalist for *Metropolitan* magazine, as specified in *Planet of the Spiders* [1974 – see Volume 21], has been killed.



#### Depressing environs

Heading out to Porthkerry on Monday 3 December, the crew spent much of the day at Egerton Grey Country House Hotel which had featured as Lavenda Lawns during April for the recording of *Eye of the Gorgon* in *The Sarah Jane Adventures*. Recording at 8am began with the Leyland Tiger coach – provided by Wheels in Vision – transporting the Nobles. Recording then continued inside and outside the



hotel, with playback of the news bulletins about the *Titanic* in the bedroom and the completion of work by 7.30pm.

Production went well on Tuesday 4 December when the crew recorded inside the depressing environs of the Nobles' Leeds home. Performed in a very small house on Machen Street in Penarth, work started at 8am and was completed at 5.45pm, well before the projected 7pm wrap. Playbacks for both *The Wild Rover* and *Bohemian Rhapsody* were arranged for the cast to hear, prior to their own renditions. Outside, the crew gave Machen Street a makeover to resemble a wartime thoroughfare; "I was trying to give the feeling that Auschwitz is just around the corner," explained Harper on the episode commentary.

Watched by local devotees, the *Doctor Who* team also recorded at Machen Street and Rudry Street from 10am to 9pm

on Wednesday 5. Wheels in Vision again provided the coach, and also all the army vehicles (including a Bedford TM 4x4), complete with ATMOS insignia. The refugees' arrival was recorded first, followed by the Colasanto family being sent to the 'labour camp' in daylight, and then – after darkness had fallen – the activation of ATMOS. Armourer Faujja Singh advised on firearm usage by the soldiers. Billie Piper arrived later on – having recorded her *Midnight* insert at Upper Boat that afternoon – and recorded material with Tate, including pick-ups of the duo's first conversation recorded in Cardiff the previous week.

Christmas came a few weeks early at The Conway on Conway Road at Pontcanna on Thursday 6 December, where work inside and outside the pub was conducted from 3.30pm for Donna and her friends enjoying a festive drink before the Webstar's arrival... amid the sleet and rain on the adjacent Mortimer Road. Following this came the park scene of Rose telling Donna about the bleak future ahead, originally scheduled for the exposed venue Thompsons Park on Pencisely Road in Pontcanna. "Catherine wasn't feeling well," recalled production manager Tracie Simpson on the episode commentary. "She had flu." At short notice, the rain-soaked unit base of Sophia Gardens was used instead, with a greenscreen background behind the artistes allowing their view of the Sontaran ship turning into a fireball. From this night, *Doctor Who Magazine's* Jason Arnopp covered the shoot for

### Connections: Donna dilemma

► The Doctor ponders on parallel worlds being created around Donna – as had been the case in *Silence in the Library/Forest of the Dead* [2008 – see page 6] – and then considers the coincidences of him first meeting Donna in *The Runaway Bride* [2006 – see Volume 54], her grandfather in *Voyage of the Damned* [2007 – see Volume 57], and then her finding him in *Partners in Crime* [2008 – see Volume 57].



### Left:

Wilf fears the end of the world.





### Connections: Bell of doom

► At the conclusion of the episode, the TARDIS cloister bell tolls ominously – a warning of impending disaster – as it had first done in *Logopolis* [1981 – see Volume 33], and most recently in 2007's *Time Crash*.



### Below:

Donna meets UNIT Captain Magambo.

two days, with recording scheduled to run until 2.30am the next morning.

For the final two days of recording, the BBC crew relocated to the privacy of Panteg Steelworks, a decommissioned factory in Pontypool, for night shoots. Scheduled for 3.30pm to 2am, work focused on the warehouse where Donna met Captain Magambo and

saw the TARDIS. The TARDIS prop was connected up to strange devices which were intended to resemble a stethoscope. “We discussed where they had come from; maybe Torchwood, maybe UNIT,” concept artist Peter McKinstry told *bbc.co.uk*, “We decided they were a product of both!”



Block Seven concluded on Saturday 8 December with another night shoot at the same venue, completing the warehouse scenes and Donna and Rose's ride in the UNIT vehicle. Watched by *Doctor Who Confidential*, Danny Hargreaves of Any Effects rigged and detonated explosions around the TARDIS, achieved by hiding firing lines in the cables running up to the police box. Russell T Davies was impressed with Catherine Tate's performance in the circle of mirrors, as Donna was sent back in time to her fate. “It's the most blazing performance from Catherine, so full of fear and hope and bravery,” he told *Radio Times*. “It's just about my favourite performance in anything I've ever done.” In addition to this, there were a number of pick-up shots, such as a double for David Tennant poking the strange beetle, the stamp decreeing ‘Leeds’ as the Nobles' new home, the sonic screwdriver falling from the Doctor's hand and close-ups of Donna's time-travelling LED watch.

### Bad Wolf

**I**n the coming weeks, press coverage about the returning Rose flared again in the wake of the Christmas Special, with *The Sun's Doctor replaced by Rose & co* on Saturday 29 December, and the *Daily Star* running a similar *Doc Missing in All-Girl TARDIS* story. There were, however, some additional inserts and scenes to be recorded in the new year. Friday 18 January 2008 saw Graeme Harper working with a breakaway unit while Block Eight was underway. From 8am to 10am, the director recorded more ‘Bad Wolf’ elements as requested by Julie Gardner; this included banners, posters and the revised decals on the TARDIS at Sophia Gardens. Next, the team performed inserts for the *Torchwood* climax *Exit Wounds* and





then moved onto additional material for *The Doctor's Daughter*. Thursday 24 January saw another unit working at Upper Boat with Catherine Tate, who was not immediately needed on Block Eight. After Douglas Mackinnon recorded inserts from 8am for *The Poison Sky*, Harper took the

helm at noon to record Donna entering the darkened TARDIS, and then the beetle (controlled by Kate Walshe of Millennium FX) falling to the floor, with Marianne Hemming standing in on shots after 3pm by which time Tate had left to join the main unit. From then until 7pm, further inserts were recorded of Bad Wolf banners and close-ups of television broadcasts recorded on the Torchwood Hub set.

Jason Mohammad re-recorded part of his scene in the C2 News Studio on Thursday 31 January, while recording his material for *The Stolen Earth/Journey's End* between 9am and 9.45am. The final recording was the closing TARDIS scene featuring the Doctor and Donna. This was recorded at Upper Boat on Thursday 20 March along with Block Nine, starting at 11am and being followed by various pick-up shots for *The Stolen Earth/Journey's End*, and *Silence in the Library/Forest of the Dead*. ■

#### Left:

The TARDIS has been rescued from beneath the Thames.

### PRODUCTION

**Thu 22 Nov 07** C2 News Studio, Broadcasting House, Llantrisant Road, Cardiff (American News Studio/TV Studio)

**Mon 26 Nov 07** Bay Chambers, West Bute Street, Cardiff (Chowdry's Office/Housing Office); Hamadryad Road, Butetown, Cardiff (Fenced-Off Street)

**Tue 27 Nov 07** Clearwater Way Parade, Cyncoed (Shopping Street); Nantfawr Road, Cyncoed (Ext/Int Nobles' House)

**Wed 28 Nov 07** Court Road, Gwan Tredoa, Cardiff (Int/Ext Donna's Car/T-Junction); Lady Mary Allotments, Lady Mary Rd, Roath Park (Allotment (Leeds))

**Thu 29 Nov 07** St Isan Road, Heath, Cardiff (Street (Near T-Junction)); Franklen Road, Gwan Tredoa, Cardiff (Suburban Street)

**Fri 30 Nov 07** Upper Boat Studios - Studio 1: Fortune Teller's Room/TARDIS

**Sat 1 Dec 07** Back Car Park, off Orbit Street - Cardiff Royal Infirmary, Cardiff (Shan Shen Alley); Cardiff Royal Infirmary Car Park, off Longcross Street, Cardiff (City Street/Shan Shen Alley); Upper Boat Studios - Studio 1: Fortune Teller's Room  
**Mon 3 Dec 07** Road adjacent to Days Inn, Port Road, Rhoose (Int/Ext Coach/Road); Egerton Grey Country House, Porthkerry (Ext Luxury Hotel/Int Luxury Hotel - Bedroom/Bathroom)

**Tue 4 Dec 07** Machen Street, Penarth (Number 29 - Hall/Kitchen/Front Room)

**Wed 5 Dec 07** Machen Street/Rudry Street, Penarth (Leeds Terraced Street/Suburban Street - Alleyway)

**Thu 6 Dec 07** The Conway, Conway Road, Pontcanna (Int/Ext Pub/Fenced-Off

Street); Sophia Gardens, Off Cathedral Road, Cardiff (Ext Park)

**Fri 7 Dec 07** Panteg Steelworks, Avendale Road, Griffithstown, Pontypool (Int Warehouse)

**Sat 8 Dec 07** Panteg Steelworks (Int/Ext Warehouse/Warehouse - Corridor/Army Jeep/Road/Leeds Terraced Street/Fortune Teller's Room/Housing Office/Suburban Street/Fenced-Off Street)

**Fri 18 Jan 08** Sophia Gardens (Ext Bad Wolf Banner)

**Thu 24 Jan 08** Upper Boat Studios: TARDIS/Fortune Teller's Room/Street

**Thu 31 Jan 08** C2 News Studio, Broadcasting House, Llantrisant Road, Cardiff (TV Studio)

**Thu 20 Mar 08** Upper Boat Studios: TARDIS



# Post-production

**Right:**  
Rose gives  
Donna a  
final message.

**E** editing on *Turn Left* was underway before Christmas. Timing cuts to the finished episode were not too extensive, especially once an extended slot for the last three episodes of the 2008 series had been agreed with BBC One. When Donna felt faint because of the incense, the Fortune Teller originally told her that it “better the memory” and then continued, “D’you ever think...? What if you’d never met this man? If your life had taken a different path?” “Yeah,” confirmed Donna, “I got lucky.” “But was there ever a choice?” asked the woman. One of the references to Chowdry having a business on Merchant Street was trimmed. When Wilf commented on the aliens appearing at the hospital not being friendly, Donna smiled, “You’ll fight ‘em off.” “For you, my love. Anything!” agreed her granddad. Encountering Donna for the second time, Rose remarked, “Bit of a coincidence. Small world! How are you?... It’s been ages.” As the Nobles arrived at their luxury hotel, Wilf originally remarked, “We’re going up in the world!” “That’s our home,” said a dazed Sylvia, as those at the hotel saw a mushroom cloud rise above where London had once been.

When Rose told Donna about the fate of the Torchwood team, she added, “The last of the heroes, all gone. There’s no one left.” The sequence of Donna and Wilf at the allotment was truncated. “I stole some soup,” explained Donna as she walked across to her grandfather at his telescope. “Oh good girl!” the old man told her. After suggesting that he could sell his telescope, Wilf winced. “How’s your stomach?”



asked Donna. “It’s not so good,” admitted Wilf, “I’m like a farmer attacking a bank.” “Ruth said, last week, there’s a nurse, just outside town, in Wetherby,” Donna told him, “doesn’t charge.” “I’ll be all right,” insisted Wilf. “What if you’re not?” asked Donna. “Look I’m not going anywhere,” said the old man, “I promised your dad, I’d look after you.” “Should be the other way around,” commented Donna; this scene was included as an extra on the DVD.

After being collected by Rose and UNIT, Donna arrived at the warehouse and was marched along a corridor past scientists and soldiers who all looked warily at the new arrival. “Why do they keep looking at me?” asked Donna. “There’s something on your back,” explained Rose. Before Donna vanished from the circle of mirrors, she asked Rose, “How can I die? Tell me. Am I gonna die?”



In additional dialogue recording (ADR), an extra voice-over at the end of the pre-credits emphasising the enormity of Donna's simple decision to turn left or right was added. Russell added a line from Private Harris confirming that the Doctor did not have time to regenerate before his death. Another line for newsreader Jason Mohammad was included at this stage to make reference to the characters Luke Smith, Clyde Langer, and Maria Jackson from *The Sarah Jane Adventures*. Publicity shots of Elisabeth Sladen were displayed for the news report about Sarah Jane's heroic work at the hospital. A newsreader also now made reference to the network of Guinevere satellites, presumably similar to the Guinevere One probe sent to Mars in *The Christmas Invasion* [2005 – see Volume 51]. Mr Colasanto also commented that he had run a paper shop in Shepherd's Bush. Crowd ADR was performed at Air Studios on Thursday 17 April. As Donna made her way through the pub and when the Nobles

arrived at their hotel, the music was Slade's December 1973 hit *Merry Xmas Everybody*, previously heard in *The Christmas Invasion* and *The Runaway Bride*. On Christmas morning, the television carols were *Good King Wenceslas* from a recording issued by the KPM Music Library entitled *The Spirit of Christmas*, and *Hark the Herald Angels Sing* from the Chappell Library. The music on the boombox when Donna arrived back in the shopping street was *Street Guize 4* from the Audio Network Production Music Library CD Club, *Dance, Electronica*. Murray Gold completed his score for the episode – which involved elements of the *Torchwood* theme at the appropriate moments – during April, and the final mix for *Turn Left* was made on Thursday 24 April. ■

### Connections: Seeing the future



► The return of Rose, and Donna's possession by the beetle, is foreshadowed in *The Fires of Pompeii* [2008 – see Volume 57] when Lucius Dextrus had told the Doctor, "she is returning" and warned Donna, "there is something on your back".

### Below:

Donna witnesses the recovery of the Doctor's body.





# Publicity

## Right:

A world without the Doctor is a dark place to be.

► In the week leading up to broadcast, BBC One's *Breakfast* programme on Monday 16 June saw Noel Clarke appearing to discuss his new film *Adulthood*; "I have been informed by BBC Publicity that I can reveal I will appear," was all he would say to Bill Turnbull about his forthcoming work on *Doctor Who*. Later that morning, David Tennant helped celebrate his favourite musicians, The Proclaimers, on the BBC Radio Scotland show *Songlines*.

► *Radio Times* featured *Doctor Who*'s sixth cover of the year for the week of 21-27 June, this time emblazoned by Rose Tyler (*She's Back!*) flanked by Donna, Martha and the Doctor. In a four-page spread entitled *The Doctor's Women*, Russell T Davies explained about the role of the companion to Benjamin Cook, and commented on the three companions who had travelled with the Doctor in his tenth incarnation as well as presenting their 'defining scenes' (Rose believing

## Right:

The return of Rose was promoted by the listings magazines.



the Doctor was dead in *The Satan Pit* [2006 – see Volume 53], Martha laughing at the Master in *Last of the Time Lords* [2007 – see Volume 56] and Donna's return to the circle of mirrors in *Turn Left*. Billie Piper commented on Rose, while Freema Agyeman and Catherine Tate talked about Martha and Donna to Nick Griffiths. Flanked by a photograph of Donna, *Turn Left* was promoted as Alison Graham's Pick of the Day and Drama of the Week, with the TV editor commenting on Catherine's 'electrifying performance'. A shot of Rose meeting Donna accompanied the episode billing, while in the Feedback section, Kev McCready of Kirby described Steven Moffat's two-parter *Silence in the*



*Library/Forest of the Dead* [see page 6] as 'a multi-layered, innovative and scary piece of writing. Now that Moffat is in charge for the next series, I can't wait to see where he takes the Tardis.' Listings magazines *TV & Satellite Week* and *TV Guide* similarly featured Billie Piper and her co-stars on their covers for the week.

- ▶ *Turn Left* was previewed in issue 396 of *Doctor Who Magazine*, featuring quotes from Russell T Davies.
- ▶ Wednesday 18 June found Noel Clarke giving an interview, this time on Steve Wright's show on BBC Radio 2, while the next day he spoke on BBC 6 Music. In the meantime, *The Sun* ran an item on *Turn Left*, focusing on Billie Piper's return. At 11pm on Thursday 19, David Tennant could be heard as Doctor Beep encountering Mark Gatiss' Professor Nebulous in Radio 4's sci-fi sitcom *Nebulous*, featuring in the episode *Us and Phlegm* (recorded on Sunday 27 April) directed by Dalek voice artist Nicholas Briggs.
- ▶ At 9.05am on Friday 20 June, an item promoting *Turn Left* on BBC One's *Breakfast* found Bernard Cribbins enthusing about working with David Tennant and the BBC Cardiff production team; he also agreed that The Wombles should feature on *Doctor Who* and promised to discuss the idea with Russell T Davies. Preview clips were shown on both this and GMTV, the former of Wilf and Donna watching the stars go out. That afternoon, Noel Clarke featured on Simon Mayo's show on BBC Radio 5

Live, with the host and his colleague Mark Kermode becoming Rose and the Doctor for the show. Also, the *bbc.co.uk* website made available the first part of a new video interview with Billie Piper in readiness for her return to BBC One the next day.

- ▶ *Scots star Robert Carlyle is bookie's favourite to be next Doctor Who* announced Scotland's *Daily Record* on Saturday 21, naming the star of *Trainspotting* as the most likely successor to David Tennant, with bookmakers William Hill explaining that 85% of punters were prepared to put money on Carlyle getting the role. Jason Statham, Alan Davis, James Nesbitt and John Simm were 'also in the frame for bets'.

**Below:**

"Welcome to your new home – the kitchen is all yours!"





# Broadcast

► In the schedules of Saturday 21 June, *Turn Left* was allocated a 50-minute slot, but at the earlier time of 6.40pm because of potential Euro 2008 football coverage in a *Match of the Day* special; this placed it against repeats of *You've Been Framed!* and *Animals Do the Funniest Things* on ITV1. Against such competition, *Doctor Who* easily won its time slot with more than two and-a-half times the ratings of the commercial channel, and the largest audience share of the evening; it was ultimately the fourth highest-rated programme of the week, making it the second highest-charting episode of *Doctor Who* in the series' 45-year history. *Doctor Who Confidential* then presented *Bring on the Girls!* at 7.30pm on BBC Three, while Billie Piper appeared on BBC One in a repeat of *The Ruby in the Smoke*, as ITV1 ultimately screened the Euro 2008 coverage. *Bring on the Girls!* was then repeated at 3.05am in the morning.

► Sunday 22 saw BBC Three repeat *Turn Left* in its usual 8pm slot for an

estimated 900,000 viewers, with the 10-minute *Cut Down* edition of *Bring on the Girls!* at 8.50pm; the *Confidential Cut Down* was then re-run at 3.15am. *Doctor Who: The Commentary* with contributions from Graeme Harper, production manager Tracie Simpson and standby art director Nick Murray had by then been heard by listeners to BBC7. Because of coverage of the Glastonbury music festival on Friday 27 June, BBC Three did not schedule the usual end-of-week re-run of *Turn Left*. The episode was instead repeated the following Friday on BBC Three at 8pm, in a double-bill with the subsequent episode *The Stolen Earth*; this time, the audience was around 400,000.

► David Owen gave the episode a positive review in issue 399 of *Doctor Who Magazine*, saying, '*Turn Left* casts the parameters of *Doctor Who* wider than they have ever been before...'

► *Turn Left* was nominated for a Hugo Award in the Best Dramatic Presentation (Short Form) category in March 2009.

► "The whole point of *Turn Left* is to take the Doctor out of the equation and then look at the death that happens on such an enormous scale without him," explained Russell T Davies on *Doctor Who Confidential*. "This is Donna's episode. This is where – as a character – it's her coming of age almost."

## Right:

The future is in Donna's hands.





'TURN LEFT CASTS THE PARAMETERS OF  
DOCTOR WHO WIDER THAN THEY HAVE  
EVER BEEN BEFORE...'

**ORIGINAL TRANSMISSION**

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Turn Left</b>	Saturday 21 June 2008	6.40pm-7.30pm	BBC One	49'27"	8.09M (4th)	88



# Merchandise

## Right:

Behind the scenes with *Doctor Who Confidential*.

**T**urn Left was available on DVD, along with *The Stolen Earth/Journey's End* as part of the *Series 4 Volume 4* DVD release in September 2008, and as part of *The Complete Fourth Series* box set in November 2008.

The larger set included Russell T Davies introducing an extended scene of Donna and Wilf on the allotment, and also the trailer for the episode. There was also a commentary recorded by Catherine Tate, Jacqueline King and Bernard Cribbins. This was reissued as part of *Doctor Who: The Complete Series 1-4* in October 2009 and as *The Complete Fourth Series* in August 2014.

Later, in January 2010, it was featured in *Doctor Who – DVD Files* issue 27, published by GE Fabbri.

In November 2008, Murray Gold's original music for *Turn Left* was released on Silva Screen's CD *Doctor Who: Original Television Soundtrack: Series 4*. Later, one of these tracks – *Turn Left* – was included on Silva Screen's 11-disc *Doctor Who – The 50th Anniversary Collection* in September/November 2014.

In 2008, the Stamp Centre printed covers for *Turn Left* with limited edition copies signed by Jacqueline King. ■





# Cast and credits

## CAST

<b>David Tennant</b>	.....	The Doctor
<b>Catherine Tate</b>	.....	Donna Noble
	and	
<b>Billie Piper</b>	.....	Rose Tyler
	with	
<b>Bernard Cribbins</b>	.....	Wilfred Mott
<b>Jacqueline King</b>	.....	Sylvia Noble
<b>Joseph Long</b>	.....	Rocco Colasanto
<b>Noma Dumezweni</b>	.....	Capt. Magambo
<b>Chipo Chung</b>	.....	Fortune Teller
<b>Marcia Lecky</b>	.....	Mooky Kahari
<b>Suzann McLean</b>	.....	Veena Brady
<b>Natalie Walter</b>	.....	Alice Coltrane
<b>Neil Clench</b>	.....	Man in Pub
<b>Clive Standen</b>	.....	UNIT Soldier
<b>Bhasker Patel</b>	.....	Jival Chowdry
<b>Catherine York</b>	.....	Female Reporter
<b>Ben Righton</b>	.....	Morgenstern
<b>Loraine Velez</b>	.....	Spanish Maid
<b>Jason Mohammad</b>	.....	Studio News Reader
<b>Sanchia McCormack</b>	.....	Housing Officer
<b>Lawrence Stevenson</b>	.....	Soldier #1
<b>Terri-Ann Brumby</b>	.....	Woman in Doorway
<b>Lachele Carl</b>	.....	Trinity Wells
<b>Paul Richard Biggin</b>	.....	Soldier #2

## UNCREDITED

<b>4 Unknowns</b>	.....	Stall Holders (with dialogue)
<b>6 Unknowns</b>	.....	Stall Holders
<b>4 Unknowns</b>	.....	Child Market Punters
<b>25 Unknowns</b>	.....	Adult Market Punters
<b>Marianne Hemming</b>	.....	Driving Double for Donna Noble
<b>Bob Gurney</b>	.....	Lorry Driver
<b>8 Unknowns</b>	.....	Drivers/Passers-by
<b>2 Unknowns</b>	.....	Drivers (Taxi/Transit Van)
<b>Paul Bailes</b>	.....	Bar Staff
<b>Frances V Pillay, Eva Gray</b>	.....	Donna's Friends
<b>22 Unknown</b>	.....	Pub Customers (inc 2 Drivers)
<b>Colum Sanson-Regan</b>	.....	Double for The Doctor
<b>Unknown</b>	.....	Rose Type
<b>2 Unknowns</b>	.....	Paramedics
<b>3 Unknowns</b>	.....	Unit Soldiers
<b>3 Unknowns</b>	.....	British Army Soldiers
<b>4 Unknowns</b>	.....	Police Officers
<b>Unknown</b>	.....	Driving Officer
<b>Unknown</b>	.....	Passers-by/Onlookers
<b>2 Unknowns</b>	.....	Female Staff (Beatrice and Anne Marie)/Passers-by
<b>2 Unknowns</b>	.....	Male Staff (inc Cliff)/Passers-by
<b>3 Unknowns</b>	.....	London Passers-by
<b>2 Unknowns</b>	.....	Police Officers
<b>2 Unknowns</b>	.....	Passers-by
<b>6 Unknowns</b>	.....	Passers-by/Onlookers
<b>Unknown</b>	.....	Doorman
<b>Unknown</b>	.....	Porter
<b>8 Unknowns</b>	.....	Hotel Customers
<b>Unknown</b>	.....	Screaming Woman
<b>Unknown</b>	.....	Receptionist
<b>4 Unknowns</b>	.....	London Refugees/Passers-by
<b>Unknown</b>	.....	Coach Driver
<b>Richard Tunesi</b>	.....	Daniel's Dad
<b>Marianna Moors</b>	.....	Daniel's Mum
<b>Ellie, Oliver</b>	.....	Daniel's Kids
<b>Simon Hamilton</b>	.....	Mr Obego
<b>Elizabeth Ngero</b>	.....	Mrs Obego

### Left:

The Fortune Teller does not have Donna's best interests at heart.





**Nicky Valentine**..... Miss Coltrane  
**Lisa Thompson, Zoe**..... Women in doorway  
**Tegan, Tara**..... Kids playing in street  
**Jai Gomer**..... Army Soldier  
**Barbara Fadden, Helen**.....  
..... Army Soldiers with clipboards  
**Ram, Shyam, Santhi**..... Merchandani Kids  
**June Simmonds**..... Mr Colasanto's Mother  
**Maria**..... Mr Colasanto's Wife  
**Camilla Diacono**..... Mr Colasanto's Sister-in-law  
**Paul**..... Mr Colasanto's Brother-in-law  
**Joe Lippat**..... Mr Colasanto's Nephew  
**Meena Sawhney**..... Mr Merchandani  
**Rajesh Sawhney**..... Mrs Merchandani  
**Louise Poolman**..... Mr Colasanto's Niece  
**Caprice**..... Mr Colasanto's Great Niece  
**Maureen St Louis**..... Merchandani Grandma  
**Roy Rahaman**..... Merchandani Grandpa  
**Unknown**..... Army Truck Driver  
**Brian Bowen**..... Unit Driver in Jeep  
**Sean**..... Unit Soldier in Jeep  
**4 Unknowns**..... Scientists  
**6 Unknowns**..... Unit Soldiers  
**9 Unknowns**..... Adult Onlookers  
**5 Unknowns**.....  
..... Child Onlookers (inc 2 Skaters, 1 Cyclist)  
**Mandie Garrigan**..... Screaming Woman  
**3 Unknowns**..... Car Drivers

**Below:**  
"What's that?  
What's on  
my back?"



**Unknown**.....Hand Double for The Doctor  
**Andy Wheeler, David Mordecai, Toby Lapper,**  
**Danielle Saunders, Louisa Jackson, Grant**  
**Lock, Tatwa Lay, Kevin Quinlan, Vicky van**  
**der Vliet, Michelle Lau, Ian Richardson,**  
**Sui Ying Cheung, Vijay Kadara, Damien**  
**Edwards, Craig Rogers, Mariaines Byrne,**  
**Michael Ngero, Denzie Phipps, Gwen**  
**Wright, John Beacham, Meryl Herbert**.....  
.....Unknown  
**Jayne S.R. Hyte-Hunt, Daryl Adcock,**  
**Paul Sparrowham, Paul Ganney, Lindsay**  
**Hollingsworth, Matthew Jones, Nicholas**  
**Lupton, Nicholas Wilkes, Holly Cracknell,**  
**Nicole Casey**..... Crowd ADR

CREDITS

Written by Russell T Davies  
Produced by Susie Liggat  
Directed by Graeme Harper  
1st Assistant Director: Simon Morris  
[uncredited: Gareth Williams, Nick Britz]  
2nd Assistant Director: Guy de Glanville  
[uncredited: Jennie Fava]  
3rd Assistant Director: Paul Bennett  
[uncredited: Heddi Joy Taylor, Anna Evans]  
Location Manager: Emma Woodcock  
[uncredited: Gareth Skelding]  
Production Co-ordinator: Jess van Niekerk  
Production Runner: Sian Warrilow  
Continuity: Llinos Wyn Jones  
[uncredited: Suzannah Binding, Vicky Cole]  
Script Editor: Brian Minchin  
Camera Operator: Roger Pearce  
Focus Pullers: Jamie Southcott, Penny Shipton  
[uncredited: Duncan Fowlie, Anna James]  
Grip: Dave Holliday [uncredited: James Holloway]  
Boom Operator: Kevin Staples [uncredited:  
Richard Brooks, James Drummond, Jon Thomas]  
Gaffer: Stephen Slocombe  
[uncredited: Clive Johnson, Mark Hutchings]  
Best Boy: Chris Davies  
Stunt Co-ordinator: Bill Davy  
Chief Supervising Art Director: Stephen Nicholas  
Art Dept Production Manager: Jonathan Allison





## Cast and credits

Supervising Art Director: Arwel Wyn Jones  
 Associate Designer: James North  
 Art Dept Co-ordinator: Amy Pope  
 Set Decorator: Keith Dunne  
 Props Buyer: Ben Morris  
 Graphic Artist: Christina Tom  
 Standby Art Director: Nick Murray  
 Design Assistant: Peter McKinstry  
 [uncredited: Al Roberts, Sarah Payne]  
 Standby Props: Matt North, Jackson Pope  
 Standby Carpenter: Paul Jones  
 Standby Painter: Julia Challis  
 [uncredited: Ellen Woods]  
 Standby Rigger: John Cooling  
 [uncredited: Keith Freeman]  
 Property Master: Adrian Anscombe  
 [uncredited: Phil Lyons, Paul Aitken]  
 Forward Dresser: Stuart Mackay  
 Senior Props Maker: Penny Howarth  
 Props Maker: Nick Robatto  
 [uncredited: Jon Grundon]  
 Construction Managers: Matthew Hywel-Davies  
 Scenic Artist: John Pinkerton  
 Graphics: BBC Wales Graphics  
 Costume Supervisor: Charlotte Mitchell  
 Costume Assistants: Bobbie Peach, Sara Morgan  
 [uncredited: Caroline Thorpe, Andi Mears, Gemma Evans]  
 Make-Up Supervisor: Olivia Jones  
 Make-Up Artist: Su Westwood  
 [uncredited: Alison Webb, Jane Beard, Paula Price]  
 Casting Associate: Andy Brierley  
 VFX Editor: Ceres Doyle  
 Post Production Supervisors: Chris Blatchford, Samantha Hall

Post Prod Co-ordinator: Marie Brown  
 SFX Co-ordinator: Ben Ashmore  
 SFX Supervisor: Paul Kelly  
 Prosthetics Designer: Neill Gorton  
 Prosthetics Supervisor: Rob Mayor  
 Prosthetics Technicians: Charlie Bluett, Chris Clarke  
 [uncredited: Kate Walshe]  
 On Line Editors: Matthew Clarke, Mark Bright  
 Colourist: Mick Vincent  
 3D Artists: Nick Webber, Matt McKinney, David Knight, Mark Wallman  
 2D Artists: Greg Spencer, Murray Barber, Sara Bennett, Arianna Lago, Julie Nixon  
 Matte Painters: David Early  
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson  
 On Set VFX Supervisor: Tim Barter  
 Dubbing Mixer: Tim Ricketts  
 Supervising Sound Editor: Paul McFadden  
 Sound Editor: Doug Sinclair  
 Sound FX Editor: Paul Jefferies  
 With thanks to the  
 BBC National Orchestra of Wales  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Oliver Ager  
 Sound Recordist: Ray Parker  
 [uncredited: Richard Dyer, Jeff Matthews]  
 Costume Designer: Ray Holman  
 Make-Up Designer: Emma Bailey  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Visual FX Producers: Will Cohen, Marie Jones  
 Visual FX Supervisor: Dave Houghton  
 Special Effects: Any Effects  
 Prosthetics: Millennium FX  
 Editor: Will Oswald  
 Production Designer: Edward Thomas  
 Director of Photography: Rory Taylor  
 Production Manager: Tracie Simpson  
 [uncredited: Debbi Slater, Peter Bennett]  
 Executive Producers: Phil Collinson, Russell T Davies, Julie Gardner  
 BBC Wales © 2008  
 bbc.co.uk/doctorwho

### Left:

Companions past and present.



# Profile

## BERNARD CRIBBINS

Wilfred Mott

**S**even decades as an actor, light entertainer, storyteller and singer have earned Bernard Cribbins the status of an undisputed national treasure.

Born 29 December 1928 to odd job man John Edward Cribbins and mill worker Ethel (née Clarkson), he was raised on a council estate in Glodwick, Oldham, Lancashire.

Aged 14, Cribbins had just left school when he was spotted in a war fundraiser show by a theatre producer, who offered

**Below:**  
Bernard Cribbins in the *Comedy Playhouse*, *Impasse*.



him work as a stage manager and performer with Oldham Coliseum Rep. His first professional engagement came on 4 January 1943, in *Lavender Ladies*.

National Service took him into the Parachute Regiment at 18, where he saw active service in Palestine. Cribbins has worn his own Paras badge for *Doctor Who* appearances.

In 1949 he returned to Rep, appearing in Liverpool, Chorlton, and Hornchurch Rep at the Queen's Theatre. He married Queen's Theatre assistant stage manager Gillian McBarnett in August 1955.

His West End début *A Comedy of Errors* (1956, Arts Theatre) also brought his television début when it was adapted as ITV's *Play of the Week*, shown 21 May 1956. Three stage revues followed at the Lyric, Hammersmith; *Harmony Close* (1956), *Lady at the Wheel* (1958) and *New Cranks* (1960). Further appearances came in *The Big Tickle* (1958, Duke of York's), *Hook, Line and Sinker* (1958/9, Piccadilly Theatre) and *Little Mary Sunshine* (1962, Golders Green Hippodrome).

BBC work arrived with television serials *The Black Tulip* (1956) and *David Copperfield* (1956), plus radio comedy *Mr Bentley and Mr Braden* (1957/8).

He also found bit parts in war pictures *The Yangtse Incident* (1957) and *Dunkirk* (1958) before progressing to starring roles in movie comedies *Make Mine a Million* (1959), *Tommy the Toreador* (1959), two Peter Sellers films *Two-Way Stretch* (1960) and *The Wrong Arm of the Law* (1963), *The Mouse on the Moon* (1963), *Crooks in Cloisters* (1964) and *You Must Be Joking!* (1965). He took leading roles in *Carry on Jack* (1964) and *Carry on Spying* (1964); almost 30 years later he appeared in revival *Carry on Columbus* (1992).

An appearance in stage musical ... *And Another Thing* (1960, Fortune Theatre)



spawned a single *Folk Song*. Three Top 30 novelty hits followed in 1962; *Hole in the Ground*, *Right Said Fred* and *Gossip Calypso* plus album *A Combination of Cribbins*.

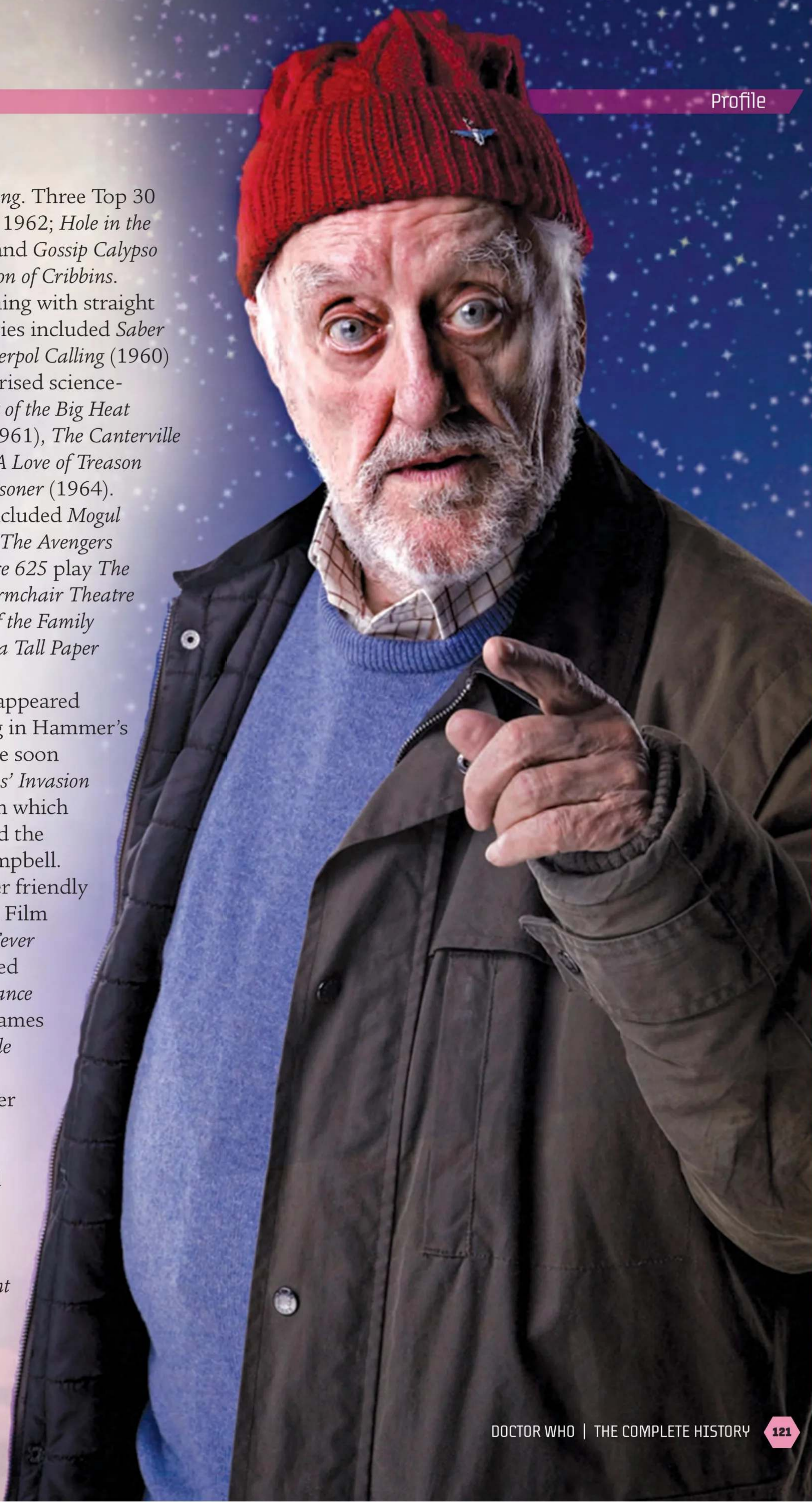
Cribbins mixed clowning with straight acting; early TV film series included *Saber of London* (1959) and *Interpol Calling* (1960) while single plays comprised science-fiction thriller *The Night of the Big Heat* (1960), *Charley's Aunt* (1961), *The Canterville Ghost* (1962, title role), *A Love of Treason* (1963) and *The Close Prisoner* (1964).

Other dramatic TV included *Mogul* (1965), two episodes of *The Avengers* (1966 and 1968), *Theatre 625* play *The Loser* (1967), and two *Armchair Theatre* entries *Another Branch of the Family* (1967) and *The Wind in a Tall Paper Chimney* (1968).

On the big screen he appeared alongside Peter Cushing in Hammer's *She* (1965) and they were soon reunited in Aaru's *Daleks' Invasion Earth 2150 AD* (1966), in which Cribbins stepped aboard the TARDIS as PC Tom Campbell.

He had played another friendly policeman in Children's Film Foundation effort *Cup Fever* (1965) and later appeared in CFF's *A Ghost of a Chance* (1968). He featured in James Bond spoof *Casino Royale* (1967) and the more serious Hitchcock thriller *Frenzy* (1972).

On the comedy side, Cribbins headed several pilot showcases in the BBC's *Comedy Playhouse*; *Visiting Day* (1962), *Impasse* (1963), *Judgement Day for Elijah Jones* (1966) and *Who's Your Friend?* (1970).





## TURN LEFT

### Right:

Cribbins reads *The Hobbit* for *Jackanory*.



After fronting two series' worth of Thames' *Cribbins* (1969/70), countless 1970s light entertainment appearances included *It's Tommy Cooper* (1970), *The Generation Game* (1971), *Call My Bluff* (1971), *The Good Old Days* (1972-83) and *Cilla* (1974). An unlikely credit came as director of German TV sketch show *Peters Bastelstunde* (1973).

His stage *farceur* career continued, appearing in Ray Cooney's West End productions *Not Now, Darling* (1968, Strand) – also partially presented on TV the same year – *There Goes the Bride* (1975, Criterion) and *Run for Your Wife!* (1984/5, Criterion).

### Right:

Cribbins as Wilf with Catherine Tate as his on-screen granddaughter, Donna, in *Doctor Who*.



Though having no children of his own, Cribbins became a fixture of British childhood. His first *Jackanory* reading came in 1966 before going on to front some 112 episodes by 1995, the series' all-time record. Cribbins also acted in *Jackanory Playhouse* entry *The Sleeping Princess* (1976) and fronted a BBC4 tribute night in 2006.

He starred as Perks the Porter in classic children's film *The Railway Children* (1970), director Lionel Jeffries rehiring him to help voice animation *The Water Babies* (1978).

Back on television he voiced much-loved animations *The Wombles* (1973-5), appeared in Christmas specials *Great Big Groovy Horse* (1975) and early editions of *All Star Record Breakers* (1974-6) plus panto *James and the Giant Peach* (1976), hosted a *Disney Time* (1976) and fronted parlour game *Star Turn* (1977/8). He narrated ITV animations *Simon in the Land of Chalk Drawings* (1976) and *Moschops* (1983) and guested in Jon Pertwee's *Worzel Gummidge* (1981) and *Super Gran* (1987).

He also narrated the animated Tufty road safety films, voiced British Telecom's Buzby adverts and shrank to 00 gauge in ads for Hornby trains.



Mainstream roles ranged from spoon salesman Hutchinson in *The Hotel Inspectors* episode of *Fawlty Towers* (1975) to voicing titular robot *Brian the Brain* in an episode of *Space: 1999* (1976).

The 1980s saw him play Cuffy the tinker in comedy drama *The Shillingbury Tales* (1980/1) before spinning off into his own series, *Cuffy* (1983). He took the title role in television crime feature *Dangerous Davies: The Last Detective* (1981), while two sitcom leads came as Seth Raven, in *Langley Bottom* (1986), and pier renovator Ron Archer in *High and Dry* (1987).

Stage work in the 80s and 90s included *Guys and Dolls* (1983/4, National Theatre), appearing alongside John Barrowman in *Anything Goes* (1989/90, Prince Edward Theatre), *La Grande Magia* (1994/5, National Theatre) and numerous pantomime dames.

Though undergoing a triple heart bypass in 1998, Cribbins continued to work, appearing in *Dalziel and Pascoe* (1999) and playing several 'old enough to know better' types; Gavin Hinchcliffe in *Last of the Summer Wine* (2003, 2005), Frank Purves in *Barbara* (2003), Wally Bannister in 13 episodes of *Coronation Street* (2003) and Frank Cosgrove in *Down to Earth* (2005).

A *Doctor Who* cameo as a newspaper vendor (originally scripted as 'Stan') in *Voyage of the Damned*, filmed summer 2007, turned into something more. The illness of actor Howard Attfield, who had played Donna Noble's father in *The Runaway Bride*, saw Russell T Davies rethink the Noble family unit and reintroduce Cribbins' newsvendor as Donna's grandfather in the 2008 series. Wilf's final appearance came in *The End of Time* [2009/10 – see Volume 62]. Cribbins also provided hilariously surreal contributions to a *Doctor Who* special of *Never Mind the Buzzcocks* (2009).

Cribbins playing two different *Doctor Who* companions 40 years apart seems likely to remain a unique record. He was also interviewed by producer Barry Letts for the role of the Fourth Doctor in 1974 but his ideas of the Doctor as a tough man of action did not find favour.

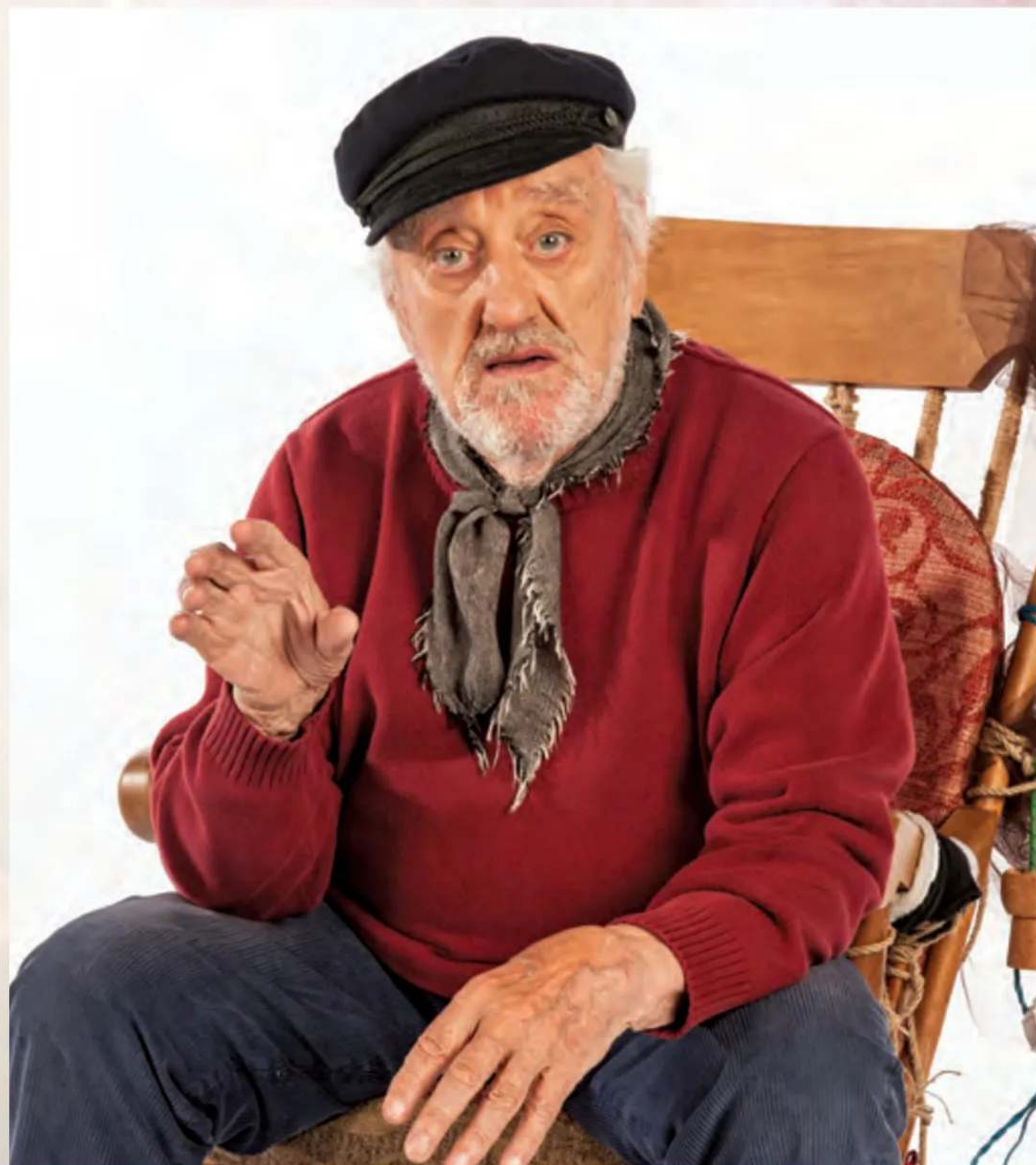
Cribbins continues to entertain new generations of children, reading for two CBeebies' series, *Bedtime Story* (2008) and *Old Jack's Boat* (2013-15). He appeared as Snout in Russell T Davies' version of *A Midsummer Night's Dream* (2016).

He lives in Weybridge, Surrey with wife Gillian. He has a lifelong passion for angling, his specialist subject on *Celebrity Mastermind* (2004).

Cribbins received an OBE in 2011 and a Children's BAFTA Special Award in 2009, presented by screen 'granddaughter' Catherine Tate. ■

**Below:**

Cribbins entertains in *Old Jack's Boat* in 2013.





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**BBC**

# DOCTOR WHO

## THE COMPLETE HISTORY

**STORIES 195-197**

### SILENCE IN THE LIBRARY/FOREST OF THE DEAD

At a deserted planet-sized library in the fifty-first century, the Doctor and Donna meet an archaeological expedition, led by Professor River Song. But where are all the people? The answer lies in the shadows.

### MIDNIGHT

The Doctor joins a tourist party for a trip across the airless surface of Midnight to see the Sapphire Waterfall. But a diversion allows a malevolent entity to board the tour bus and take possession of one of the passengers.

### TURN LEFT

When Donna consults a fortune teller on an alien world, history is rewritten. In the new timeline, the Doctor is killed, and the world must face a dark future without his help. History can be restored, but only if Donna makes the ultimate sacrifice.

